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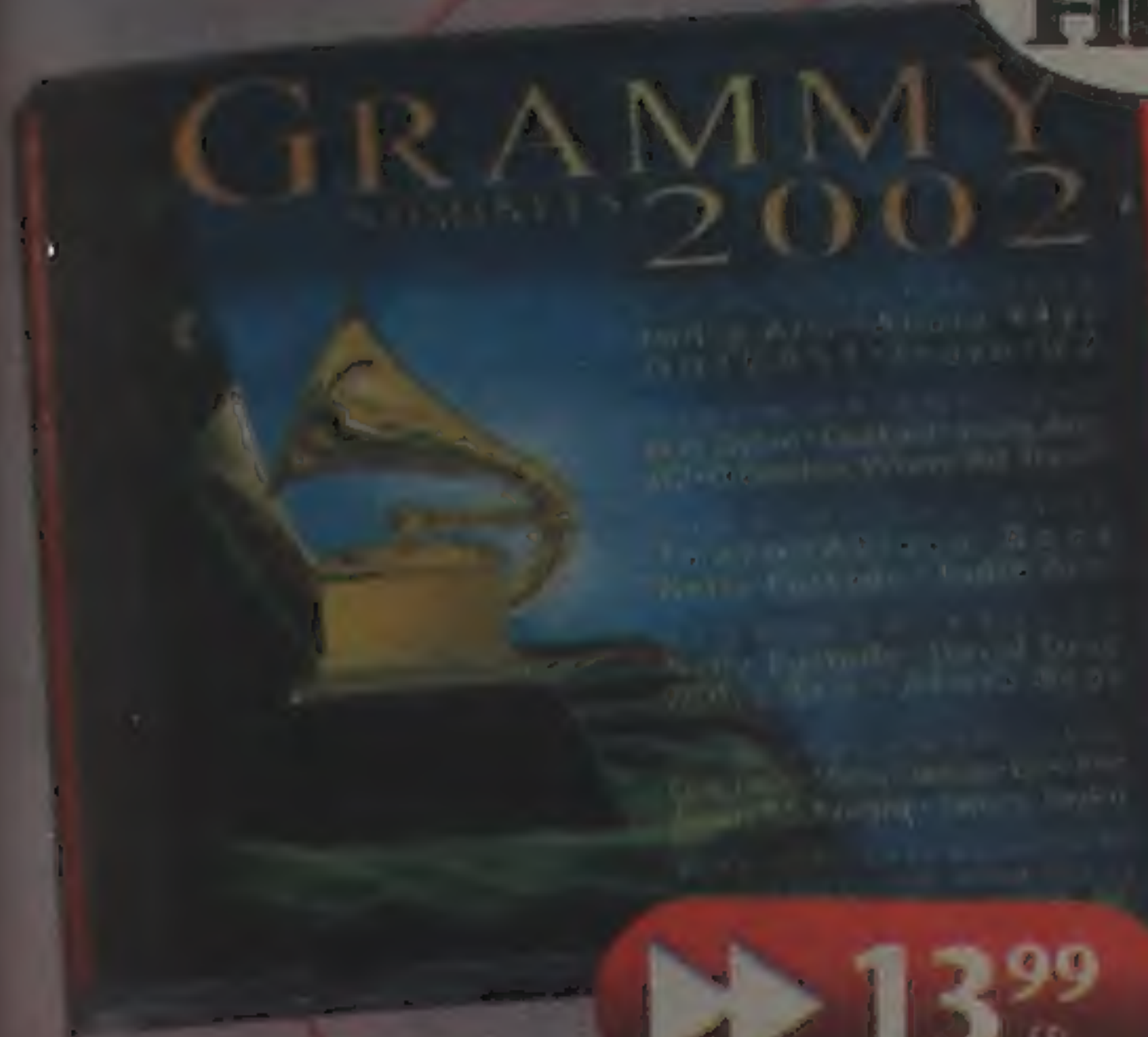
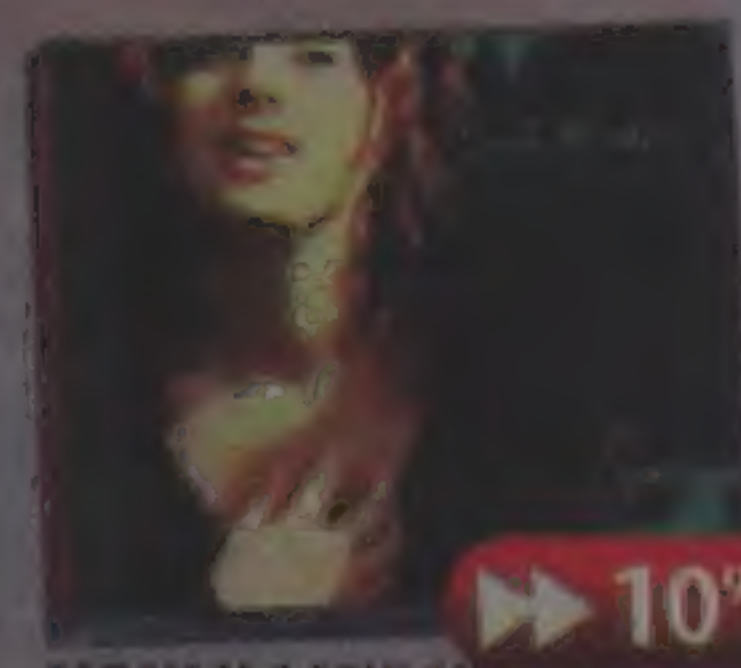
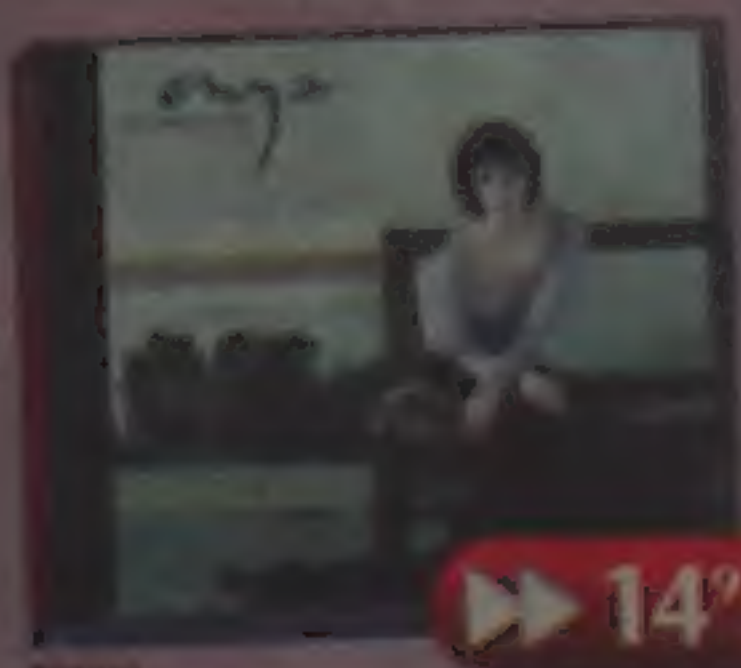
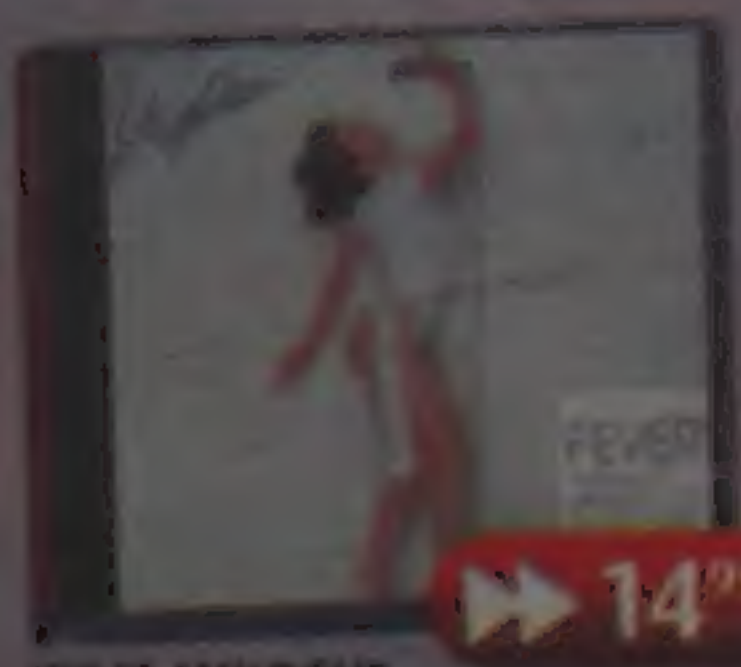
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BY RICHARD BURNETT

The enemy within

I held a candle at an Amnesty International vigil outside the Egyptian consulate in Montreal last month, just days after Egypt sentenced 23 gay men to one to five years of hard labour for "practicing sexual immorality."

In my other hand I held up the

name of Ahmed Yassin Zaki, one of 29 additional men arrested by Cairo police that same evening last May, caught dancing the night away on the Queen Boat, a floating gay disco on the river Nile.

Except Zaki was lucky—he was acquitted on November 14. "Egypt has not and will not be a den for the corruption of manhood, and homosexual groups will not establish themselves here," prosecutor Ashraf Helal said during the trial, which was monitored by French and Canadian diplomats, trashed by German parliamentarians and unanimously denounced by the Quebec National Assembly last month.

But back in the United States, despite calls from Amnesty International and the International Gay and Lesbian Human Rights Commission

(IGLHRC) to condemn Egypt's ongoing persecution of gays, George W. Bush remains conspicuously silent, perhaps unwilling to criticize America's strategic Muslim ally in the war against terrorism. Egypt receives \$2 billion (U.S.) in military and economic assistance annually, making it the world's second-largest recipient of U.S. foreign aid.

"We note that this assistance comes from the people of the United States, including a great number of taxpayers who are gay and lesbian, and it is approved by members of Congress, many of whom are fully supportive of the right of gay and lesbian people to be free from discrimination and violence," U.S. Democrat congressman Barney Frank stated in an open letter to Egyptian president Hosni Mubarak.

"Given this, it is troubling for us to hear that these Egyptian men are not only facing trial and possible jail sentences, but also may have been mistreated, beaten or tortured while in detention."

The letter should have also been addressed to President Bush, but we all know America's foreign policy basically boils down to "the enemy of my enemy is my friend."

Then just when I thought things couldn't get worse, they did. America's other great Muslim ally in the war against terrorism, Saudi Arabia, executed three gay men on New Year's Day. Ali bin Hatan bin Saad, Muhammad bin Sulieman bin Muhammad and Muhammad bin Khalil bin Abdullah—all in their 20s and reportedly caught having sex—were publicly beheaded.

Now, this doesn't surprise me, coming as it does from a nation where mainstream Saudi news outlet Al-Jazeera recently stated terrorism against the United States does not stem from Islamic extremism with roots in Saudi Arabia.

But as NYC-based IGLHRC program director Scott Long told me last week, "It's not just the death penalty which is horrible and wrong, but the impossibility of getting information from Saudi Arabia which makes me wonder why the United States does not criticize the extraordinarily closed, brutal and corrupt Saudi government—basically a family business that sits on 20 per cent of the world's oil reserves—a government that gave us Osama bin Laden."

Long was in Egypt in November to monitor the sensationalistic Queen Boat trial. "The trial was just the tip of the iceberg," Long says. "I met and saw men afraid of being rounded up by the vice squad for being too feminine. Authorities are using the law against prostitution since Egyptian law doesn't target gay men. That kind of repression is what drives Osama bin Laden and I don't think the United States government understands this. Instead of encouraging governments to create open societies, we are using September 11 to encourage authoritarian governments to crack down further."

When the Taliban ruled Afghanistan, men caught having sex with one another had stone walls bulldozed over them. (The death sentence was commuted if you crawled out alive.) I've written about the Taliban's repression of gay life in this column for years, but no one paid any attention until September 11.

The irony is now that gay men in Afghanistan are once again free to love one another—Kandahar, with its centuries-old Pashtun tradition of male teens loving their sugar daddies, has been dubbed by many the gay capital of South Asia—the United States is now supporting other nations that want to wipe gay life off the face of the Earth. ☹

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And on to Oaxaca

Mexican city is cosmopolitan yet quaint and quite hard to pronounce

By JOSEF BRAUN

Taking the seven-hour bus ride from Mexico City to Oaxaca was a refreshing reminder of how different this country's atmosphere becomes once you get away from the throbbing, nervy bustle of the capital. Seemingly endless urban sprawl gives way to pueblos so tiny and tranquil they drift off the highway into the desert almost seamlessly, and every part of the landscape looks happily battered and bleached by the all-pervasive sun. I sat at the back of the bus, able to stretch out and relax, plagued only by the unfortunate stench of the lavatories located beside me and the constant flashing of the bus' televisions.

I arrived in Oaxaca in the warm breeze of early evening and decided to forgo a taxi, just strap on my pack and enjoy the 20-minute walk from the bus station to the Zocalo to better gradually absorb the changes the city has undergone since I was last here over three years ago. At first glance,

there was seemingly little to note; the beautiful colonial façades, pretty cobble streets and friendly, smiling faces that beguiled me so in the past were still there, and plenty of the same restaurants, bars, shops, galleries and hotels I had frequented were still in operation and apparently thriving.

NAFTAshocks

What eventually became evident, however, was that the city was in the midst of a population explosion of the oddest sort. Oaxaca was already becoming a major "off-the-beaten-track" tourist hot spot when I was last here; now, even as the holiday season was ending, the number of tourists from Canada, the U.S., western Europe, Australia, Israel and other parts of Mexico had doubled. Fortunately, the kind of folks who make the journey to Oaxaca aren't looking to merely soak up rays, snap their fingers at waiters and sip margaritas by the beach (since there isn't one), and are generally of the less obnoxious sort. Yet, strangely, for every new tourist or ex-pat to found, there was a newcomer in from Oaxaca's surrounding countryside, some peasant farmers whose mother tongue's aren't even Spanish but Indian languages, making for a jarring juxtaposition of the ultra-modern and the comparatively primi-

tive and bucolic. Many Mexicans I spoke with were coming from villages where industry was slowing down or dying and hoping to find work in the big city—yet so many found well-paying work to be in very short supply. Needless to say, all the anti-NAFTA alarms burrowed into my brain were going off at full volume.

From my lovely rooftop room at the central, economical, family-run Hotel Reforma, I was able to spend evenings gazing across Oaxaca's rambling cityscape, accented by its many centuries-old churches. Twilight bathes everything in pink and amber and the shifting glow blurs the crumbling roofs and brightly lit steeples into indistinct shapes. Despite the ceaseless honking of horns, shrieking of firecrackers and roosters, early-morning water sellers crying out "Aaaaaguaaa!" as though the god-damn world was ending and the simultaneously frightening and exhilarating experience of my first earthquake at 2:45 a.m. (a solid, nerve-rattling 5.5 that sent the poor Italian fella next to me into hyperventilating hysterics), I fell in love with this place all over again. Cosmopolitan yet quaint, unpretentious and always diverting and one of Mexico's greatest sources of indigenous artisan works, this place is a must-do for any smart Mexican traveller, if you ask me.

SEE PAGE 11

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website: <http://vue.ab.ca>

Issue Number 329

Feb. 7 - Feb. 13, 2002

available at over 1,000 locations

Editor/Publisher
Ron Garth
<ron@vue.ab.ca>
Associate Publisher
Maureen Fleming
<maureen@vue.ab.ca>
Editorial Directors
Dave Johnston
(Music Editor) <dj@vue.ab.ca>
Paul Matwychuk
(Managing Editor) <paul@vue.ab.ca>
Production Manager & Webmaster
Lyle Bell
<lyle@vue.ab.ca>
Office Manager
Glenys Switzer
<glenys@vue.ab.ca>
Layout Manager
Sean Rivalin
<sean@vue.ab.ca>
Art Director
Dave Johnston
<dj@vue.ab.ca>

Sales and Marketing Manager
Rob Lightfoot
<rob@vue.ab.ca>
Advertising Representatives
Samantha Alexander
<advertising@vue.ab.ca>
Distribution & Promotions Representative
Erika Borgersen
<erika@vue.ab.ca>
Local Advertising
Call 426-1996
National Advertising
DPS Media (416) 413-9291

Contributing Editors
Wayne Arthurson (Music Notes)
<musicnotes@vue.ab.ca>
Dan Rubinstein (News)
<dan@vue.ab.ca>
Glenys Switzer (Listings)
<listings@vue.ab.ca>
Juliann Wilding (Style)
<juliann@vue.ab.ca>

Contributors
Josef Braun, Richard Burnett,
David DiCenzo, Phil Duperron,
Rockie Gardiner, Hart Golbeck,
James Grisdal, Cam Hayden,
Whitey Houston, Allison Kydd,
Gordon Laird, Kevin Mager,
Dana McNairn, Rick Overwater,
Reid Pollock, Steven Sandor,
Francis Tétrault, Gabino Travassos,
John Turner, Catherine Walsh,
Christopher Wiebe
Cover Design
Dave Johnston
Production Assistant
Michael Siek
Administrative Assistant
David Laing
Printing and Film Assembly
The Edmonton Sun
Distribution
Stewart McEachern
Bob Riley
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Robert Kroetsch: the Roaring guy

Alberta author
was writing
irreverent CanLit
decades ago

BY CHRISTOPHER WIEBE

Look in any Canadian literary journal or weekend books supplement these days and you'll read about the growing disaffection of a "new generation" of writers for the Canadian "literary establishment."

Writers such as Andrew Pyper, Rob Payne and Lynn Coady take Canadian writing to task for being too serious and earnest, too fixated on history and geography, on small towns rather than big cities. Year after year, publishing slates, prize lists and the editorial decisions of literary magazines are dominated by this writing. Where, they ask, is the humorous and irreverent writing? Where is the national equivalent of a Nick Hornby or Helen Fielding?

It is instructive to read this current outpouring of discontent in light of Robert Kroetsch's body of work, including his latest poetry collection *The Hornbooks of Rita K*, from which he will read at Audrey's Books tonight (Thursday) at 7:30 p.m. Not unlike a rowdy version of Nabokov's *Pale Fire*, *Hornbooks* (which was shortlisted in 2001 for a

Governor-General's Award) is a sort of dialogue between the work of an underappreciated poet, Rita K, and her literary executor, Raymond. It explores the relationship between writer and audience and, like much of Kroetsch's cunning and playful writing, it poses the question "What do you do with those who came before?" Or, "How do you make new writing?"

I met Kroetsch recently to talk about his second novel, 1966's *The Words of My Roaring*, reissued a year ago by U of A Press in a stylish trade edition along with *What the*

Crow Said (1978). The novel is, as Kroetsch remarked upon rereading it, raw energy. And as such, it seems almost written in response to the criticisms levelled by people like Coady and Pyper. It generates enormous tension between its desire to be both "serious" and wildly funny; it evokes with great subtlety and originality the world of Depression-era central Alberta; it plugs into broad mythic structures (be they Babylonian, Greek or Aboriginal) as well as the bullshitting tradition of the tall tale.

Campaign cocktail

The Words of My Roaring is grounded in the magnificently flawed character of Johnnie J. Backstrom, an undertaker in the central Alberta town of Netekeewin. With little self-modesty,

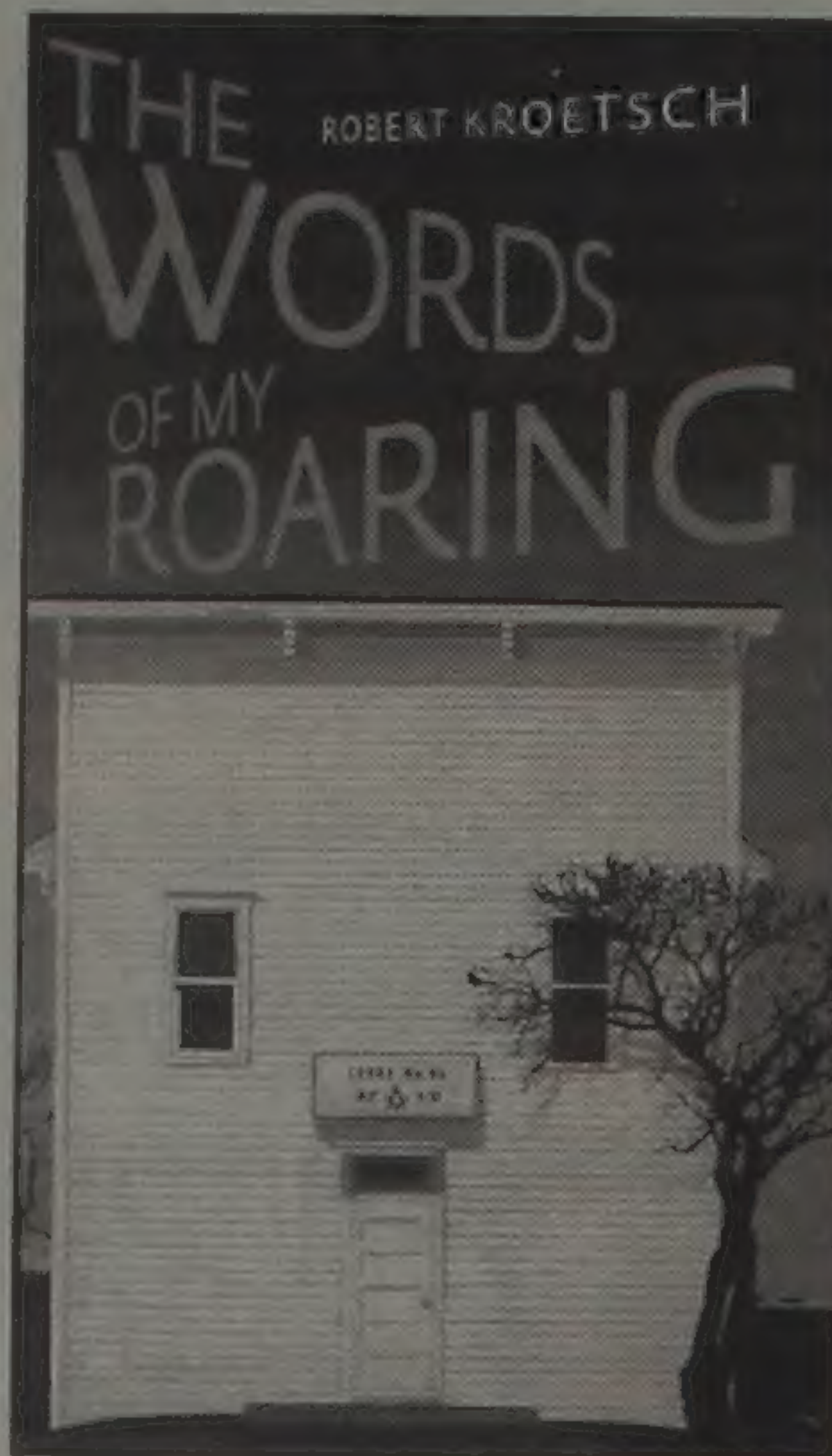
he describes himself as "six-four in my stocking feet, or nearly so, a man consumed by high ambitions, pretty well hung, and famed as a heller with women." He decides to run for office in the Alberta election of 1935

When Kroetsch began working on the novel in the early '60s, western Canadian writing was still dominated by the bleak prairie realism of Sinclair Ross and Frederick Philip Grove. "I remember reading [Ross's] *As for Me and My House*," Kroetsch says, "and thinking the Depression wasn't that grim, or grim in a different way. I mean there was a will to pleasure in the 1930s. People despaired but they also laughed. And how in fiction could I speak of that laughter and despair at the same time?" Much of the rollicking fun of *Roaring* comes from its folksy, oral style—a hybrid of diverse modes of speech such as pulpit oratory, bar-talk and politicking—but also the particular time it so nonchalantly evokes in its details: a mickey of rye is secreted among the tubes of Backstrom's radio; refreshments are served at a bankrupt farmer's auction sale.

The Aberhart shunner

The "Reverend Applecart" of the novel is obviously styled after William "Bible Bill" Aberhart, who led his Social Credit party, formed a just a few years before, to a resounding majority in the provincial election of September 1935. It was a populist seismic shift in Alberta politics that stemmed from his use of radio broadcasts and the promise of monthly \$25 disbursements for

SEE PAGE 11



(for a party led by Reverend Applecart) against the incumbent, Doc Murdoch, who has enlisted the distracting help of his beautiful daughter. After promising rain in his first political speech, Backstrom must travel around the countryside enduring the temptations of beer halls and his own erratic conscience.

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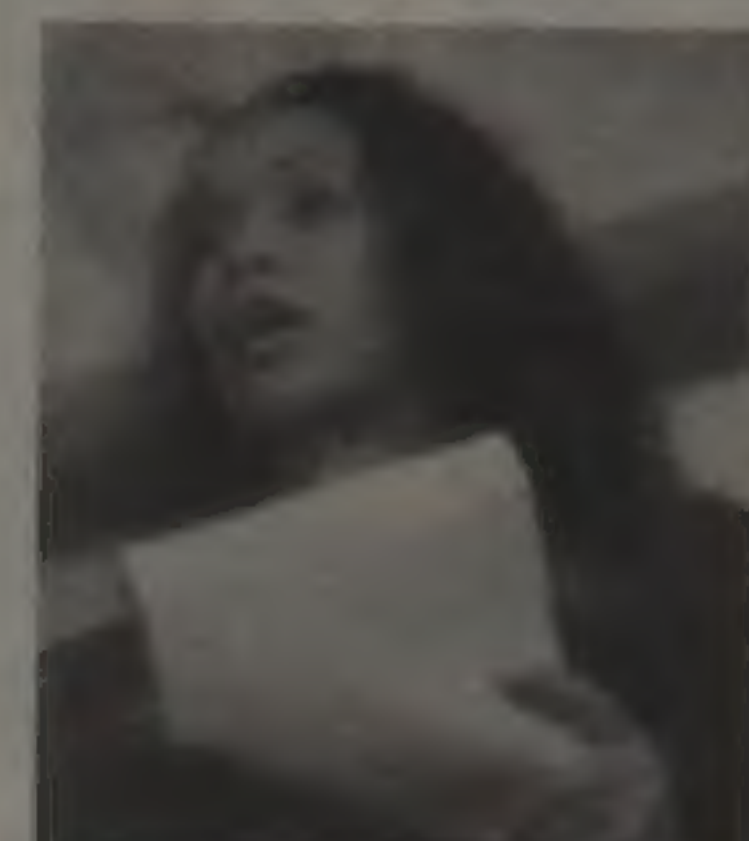
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WASHINGTON—If you take a puff of that joint... then the terrorists will win.

An absurd correlation? Perhaps. But it's a connection that, if repeated often enough, could help the White House channel public support for the war on terrorism to its war on drugs and other domestic matters.

The U.S. Office of National Drug Control Policy used Sunday's Super Bowl broadcast to unveil a new initiative designed to learn Americans about links between illicit drug use and worldwide acts of terror. Spending \$5 million (U.S.) to produce and buy the airtime for a pair of unprecedented 30-second spots during the NFL title game, the ONDCP delivers a very unambiguous message: "Terrorists use drug profits to fund their cells to commit acts of murder. If you quit drugs, you join the fight against terror in America."

Despite the fact that the vast majority of opium and heroin made from poppies grown in Afghanistan is smoked and injected in Asia and Europe, not the U.S., American anti-drug crusaders are committed to this media campaign. "We must educate the public, especially young people, about how drug money is being used to promote regimes hostile to our freedoms," says Judy Cushing, president of a group called the Oregon Partnership. "Substance abuse is harmful to your body and your country."

Cushing and the ONDCP are also ignoring the fact that when the Taliban ran Afghanistan, the narcotics business was a major no-no. Today, with more secular factions controlling the country, impoverished farmers are returning to the cash crops they once relied upon. There are already reports of American soldiers sampling the region's legendary hashish.

But none of this will likely deter the Bush administration, because its motives are mostly political anyway. As John Samples, an analyst with Washington's Cato Institute, said to the *Globe and Mail*, George W. Bush has a major problem: "He has to figure out a way to transfer the political capital he got from being a war leader into domestic politics. There's no obvious connection and he knows that good war presidents like FDR and Johnson have been killed by domestic politics. But it's not an easy connection, because war is moral and you can't fight politics in black and white."

So Bush needs to keep voters inside and reckons the war on drugs might be his bridge. Keith Stroup, executive director of the Washington-based National Organization for the Reform of Marijuana Laws, doesn't acquiesce. Calling the ads a "colossal waste" of taxpayers' money and arguing that most American drug users only smoke marijuana (which is gener-

ally grown domestically or imported from Mexico, Jamaica or Canada), Stroup says pot smokers are "average Americans who work hard, pay taxes, raise families and want safe communities in which to live."

Now *that's* a message you'll never hear during a Super Bowl. —DAN RUBINSTEIN

POLITICS

Present laughter?

NEW YORK—You'd think Jean Chrétien's old pal Jean Carle would've kept a lower profile after the Shawinigate scandal. Carle, a former top aide to the PM, was working for the federal Business Development Bank when it approved a loan to a hotel in Chrétien's riding. The ensuing controversy cost the bank's president his job and opposition politicians still see the episode as an example of rampant Liberal cronyism.

Carle is back in the news these days, only now it's because he was hired as the vice-president and chief of operations for Montreal's Just for Laughs comedy festival last summer—just after the feds injected thousands of dollars into the festival's budget. A pair of federal government departments, Public Works Canada and Heritage Canada, upped their antes, swelling federal funding for the fest to \$1.7 million in 2001 from \$1.2 million the year before, according to documents obtained by the *Globe and Mail* under the Access to Information Act.

Government officials maintain there is no connection between Carle and the money. "We do not interfere in the hiring practices of the organizations we fund," Canadian Heritage's Sylvie Marleau told the *Globe*. Just for Laughs officials echoed those denials. Yet the timing of the government's contributions—which were processed and approved surprisingly quickly—will put Carle right back in the spotlight. If Defence Minister Art Eggleton is finished with it, that is. —DAN RUBINSTEIN



ECONOMY

I... am... fiscally sound!

NEW YORK—Just one week after Finance Minister Paul Martin issued a public statement about how world markets have underestimated Canada's economy and undervalued the loonie, Prime Minister Jean Chrétien went to the World Economic Forum in New York City with another pro-Canada message.

"I am here to talk about our success," Chrétien told the delegates, "to give you facts, not forecasts. And the facts tell a great story. A story about how, through the hard work, sacrifice and foresight of our people, Canada is extremely well-positioned—not only to weather the current global economic slowdown but to prosper in the recovery that will follow, and for years to come."

Martin and Chrétien's back-to-back statements are proof that the Liberals are undertaking a new economic strategy: divorcing the Canadian economy from American dependency and giving up on the traditional Canadian way of modesty when it comes to our business.

Chrétien bragged to delegates that Canada had just tabled its fifth consecutive surplus budget and has paid off \$36 billion in debts since 1998. Chrétien also made it no secret that Canada hopes to take on some greater American and European investment. "This week," he said, "KPMG released a study naming Canada the most cost-effective country in which to do business. It surveyed 85 cities in nine countries—including the United States, Japan and Europe—and found that Canada offers the lowest after-tax business costs, as well as low energy, transportation, construction and overall labour costs."

As the value of the loonie continues to barely float atop the 60-cent (U.S.) mark, the Liberals are resorting to an international feel-good message—one that sounds a whole heck

of a lot like a new series of "I Am" ads. —STEVEN SANDOR

ENVIRONMENT

Did you hear the one about the farmers' waters?

VICTORIA/JUNEAU—British Columbia and Alaska have a lot in common: ocean, mountains, forests, bears and fish are the defining features of both jurisdictions. But the continent's northwestern neighbours have at least one fundamental difference: B.C. sees a future for coastal fish farms while Alaska believes the risks outweigh the benefits.

A seven-year moratorium on new fish farms in B.C.'s Pacific waters ended last week, sparking concerned reaction from Alaska governor Tony Knowles. Alaska bans fish farms because of the pollution they create and the thousands of farm-raised Atlantic salmon that escape every year, a threat to the state's profitable yet vulnerable wild salmon fishery.

"I find it troubling that when others are questioning the safety and wisdom of salmon farming and raising serious concerns about problems such as contamination, disease and the escape of non-native species of fish," Knowles said in a statement, "our neighbours in British Columbia are moving forward with expansion of this industry. Salmon farms are a threat to our ocean environment."

Responding to Knowles's criticism in the *Globe and Mail*, B.C. fisheries minister John van Dongen said, "If we had any doubt that there was even a minimal risk to our wild stocks, we would not be proceeding."

There's a lot of doubt outside the B.C. government, however. It's detailed convincingly in the cover story of the November/December issue of *Mother Jones* (www.motherjones.com). And Knowles has a right to be worried: fish rarely respect international borders. —DAN RUBINSTEIN

VUEPOINT

BY PAUL MATWYCHUK

Superman never made any money...

With the Canadian dollar continuing its alarming, Wile E. Coyote-like downward plunge, economists, pundits and think-piece writers for daily newspapers are once again pondering the feasibility of Canada adopting the U.S. dollar. But these musings usually don't get very far—even the most optimistic dollarization proponents realize that such a step would be too great a symbolic blow to Canadian sovereignty to ever find much popular support.

Then again, perhaps all that would be different if the Canadian government took a page out of the European Union's book—their comic book, that is. I'm talking about Captain Euro, the superhero whose exploits helped sell the notion of a standardized unit of European currency to little Dutch, Finnish and Luxembourgian kids everywhere. Created by British PR firm Twelve Stars Communications in 1999, Captain Euro has appeared in comic books, videogames—even a series of educational kits specially tailored for classroom use. In the company's words, the blandly handsome hero "plays a crucial role in the building of a European identity.... Captain Euro makes everyone proud to be European."

Browsing through the Cap'n's Shockwave-enhanced official website, www.captaineuro.com, is a campy experience not to be missed. There you can read bios of Euro (a linguist, paleontologist and part-time "painter of European landscapes" named Adam Andros who acquired his amazing European superpowers following a bizarre archaeological accident), as well as the other members of Team Euro (including girlfriend Europa, faithful wolf Lupo and holographic computer-huddy Pythagoras 1), not to mention Euro's archenemy, the nefarious Dr. D. Vider and his glowering, goatee-wearing crew of Eurotrash henchmen.

"[Team Euro] are the new ambassadors of global peace," one of the illustrated stories on the site explains, "bearing the European message with them wherever they go, solving problems and averting the threat of danger!" (The accompanying image plops us right in the middle of some unexplained crisis as two of Euro's assistants, both in scuba gear, are shown pointing out of frame at some unseen menace. "Look! There it is!" says one. "It's set to explode!!!" says the other. "We'll have to work fast!!! We've only got one minute to defuse it!!!") Luckily, in the very next frame, they're high and dry aboard an airplane. "That was a close call," one says. "Now the bomb has been defused, Europe is a safer place.")

It's what the Superfriends might have been like if they worked for the WTO, and while it's cheesy, it worked. So if someday you see ads here in North America touting the exciting adventures of Todd MacFarlane's *Greenback*, don't say I didn't warn you. ☺



Power

struggle

Gordon Laird travels the length and breadth of Canada's embattled energy industry

BY DAN RUBINSTEIN

news

Head the one about hockey seasons being disrupted in Canada's Arctic because it's not cold enough to make ice?

Alas, this isn't the setup to some selling-fridges-to-the-Inuit joke. It's the new

northern reality. Fall and spring temperatures in Nunavut have been so erratic and abnormally tepid over the last few years that only the capital city of Iqaluit, home to the territory's sole artificial ice surface, has been able to provide a reliable rink before and after the winter deep freeze.

Canada's north, a region synchronous with its inhospitable conditions, has been experiencing weather systems so extreme that even Inuit elders cannot recall comparable patterns. And Nunavut is not alone. Across the country, from freak storms ravaging Nova Scotia's remote coastal islands to record snowfalls piling up on typically arid tracts of Arctic tundra, our climate is changing. "Our experience in Canada," says Toronto-based journalist Gordon Laird, "is to say, 'Well, there's some storms and it's warmer.' But once you get to the hinterland, once you get to the frontiers—where people have to pay very close attention to the weather out of necessity—you get

some real interesting information.

"All these questions that are coming up," he continues, "show that it's not a matter of warming but a gradual destabilization. We're seeing a convergence of questions for which we have no answers. And we ignore them at our own peril."

Laird's new book, *Power: Journeys Across an Energy Nation*, takes readers from the offshore oilrigs of the North Atlantic to Kemano, British Columbia—an isolated company town recently decommissioned

and abandoned because its residents were no longer needed to operate Alcan Aluminum's hydro-electric plant. He writes about the lives of people who work in Canada's gargantuan energy sector, about the pollution their employers create and the economic forces that make exporting buried fossil fuel treasures an exponentially higher priority than reducing the greenhouse gas and toxic emissions which are pushing the planet's ecosystem towards an irreversible meltdown.

Canadian club

In his previous book, *Slumming It at the Rodeo: The Cultural Roots of Canada's Right-Wing Revolution*, Laird poked around the foundations of Canadian conservatism. Likewise, *Power* is an inherently Canadian story. Although the thirst for energy is of course a global issue, Laird ties together the subjects of climate change, international trade and the conflict between economic expansion and sustainable growth to argue that energy built and defined this coun-

try—and that how we deal with future energy development will shape our new century. "We're very much attached to the past," he says over the phone from his home in Toronto, where the belated first severe snowstorm of the season is raging on the last day of January, "and this crossroads we're at is fundamentally a conflict between the past and the future. It's a Canadian issue, but it's also a universal modern story."

While growing up in Calgary and Edmonton, Laird was introduced to "energy issues" at an early age. He saw daily reminders of energy's supreme role in Alberta's economy. Working as a journalist (a two-time National Magazine Award winner, his writing has appeared in *Saturday Night*, *Canadian Geographic*, *Mother Jones*, *Outside...* and, hey hey, *Vue Weekly*) he realized that so many stories, especially those about the environment and pollution, were inextricably linked to energy. Lately, Laird has been concentrating on documentary-style work; he's been pursuing stories about "places" and what they represent, not stories about specific issues. But again and again, visiting towns like Kemano, the underlying narratives kept pointing back to oil, gas, nuclear power and electricity.

Laird spent two years working on *Power*. He travelled more than 75,000 kilometres to piece together the puzzle, running "a strange little travel agency" out of his office to arrange trips to lonely destinations like Sable Island, a tiny strip of sand 250 kilometres east of Halifax where wild horses outnumber permanent residents by a ratio of 100 to one. What he saw and heard on Sable Island and the nearby oilrigs, in

Quebec when the province was rebuilding its electric grid after the ice storm, in the booming Alberta oilsands city of Fort McMurray that's reminiscent of Gold Rush-era Dawson City, translate into a series of interrelated themes in *Power*.

Dynamo dynamics

Perhaps the strongest revelation to emerge from the book (at least for me) is that, like it or not, so much of what we do in the Canadian energy sector is motivated not to meet our needs but to benefit people (i.e., Americans) at the end of our export pipelines. When Canada was first colonized by whites, our hinterland economy was driven by the beaver pelts and virgin timber shipped across the Atlantic to Europe. Those dynamics are still the rule today.

In Quebec, where James Bay hydro-electric generators feed an octopus-like power grid, Laird details a community movement that sprang up after 1998's crippling ice storm. People in the township of Val Saint-François were shocked to learn that as Hydro-Quebec began repairing the high-voltage transmission lines that had been toppled, it was building mostly north-south routes instead of focusing on the east-west electricity corridors that had destroyed. The reason was obvious: the United States—a nation that's poised to open up pristine tracts of Alaskan wilderness for oil exploration and is breathing new life into the archaic coal business—is hungry for power.

Citizen activists in Quebec fought to stop the massive utility company from proceeding (ostensibly, Val Saint-François resident

Monique Fournier tells Laird, because the provincial government "over five months in 1998... issued eight decrees on behalf of Hydro-Quebec, eliminating all necessary environmental hearings, public hearings and confirmation with municipal regional councils"). The Coalition des Citoyennes de Val Saint-François took its battle all the way to Supreme Court of Quebec in 1999—and it won! Ordering the clearcutting of forests for power lines to stop, judge Jeannine Rousseau said the province "could not use a crisis to grant itself authority." No problem for the ruling Parti Québécois. They simply passed retroactive legislation, Bill 42, trumping the top court and barring further legal challenges. The chainsaws roared.

Plugged-in politicians

While Laird contends that the power mega-projects of the past will not be viable in the future, he says the ones that are being launched these days are not meant to serve the public good of Canucks but to benefit the American consumer. "There's very little national agenda at play," he says. In Quebec—or, for example, Alberta, where the Tory party's links to the energy industry are deeply ingrained—government colludes with the corporate world to ensure re-election and profit. The politicians secure what Laird calls the "transient" jobs and money that keep their budgets afloat. The companies, bolstered by tax breaks, get big bucks by meeting the demands of U.S. industrial and residential consumers.

This is an age-old cycle for Canada, only it's more wash than rinse.

Love letters in the sands

An excerpt from
*Gordon Laird's
Power: Travels
Across an
Energy Nation*

On the very day that Alberta's environment minister announced plans to streamline regulatory measures, Syncrude CEO Eric Newell was travelling to Washington to sell the resources of northern Alberta. He said he was "surprised" at how high the level of interest in the oilsands industry was. It was also the day that George W. Bush launched his U.S. power plan, a manifesto of continental energy expansion. Speaking with senior energy policy advisers in the U.S. capital, Newell said it had been 20 years since he'd last seen so much interest in trans-border power. "People were just absolutely fascinated." Most of the \$51 billion in projects announced are owned or proposed by American companies or American subsidiaries already. But more capital is required "to develop these high-cost resources that wouldn't otherwise get developed."

A month later, in June 2001, Newell arrived in Ottawa to meet with Liberal cabinet ministers. Concerns had been raised by the David Suzuki Foundation and several other public advocacy groups about the vast oilsands expansion and the diminishing possibility that Canada, under such an industrial regime, could decrease its output of greenhouse gas emissions. If northern Alberta carries the fossil load for the production of three million barrels daily—the majority for export—Canada will have a serious handicap in meeting its international emissions obligations. And any company that profits from growing emissions while Canada spends billions to reduce greenhouse gases will effectively enjoy a new kind of subsidy: a carbon dispensation possibly worth millions or billions of dollars. It's "an outrageous contradiction between Canada's commitment to reduce greenhouse gases and its desire to meet massive U.S. demand for more energy," says a 2001 Suzuki Foundation report on the oilsands.

Liberal ministers were much more sanguine, said Newell to *The Globe and Mail*. Based on his reception in Ottawa, the industry would expect no trouble

from the federal government. In meetings, even Environment Minister David Anderson reportedly supported the argument that Canada's climate change strategy should focus mainly on the consumption of energy while producers proceed as usual. In other words, unmitigated oilsands expansion would be accommodated within Canada's official climate strategy. "We certainly view climate change as a potential issue for us," said Newell. "We have to make sure that anything we do under the Kyoto protocol does not penalize our industry or impair our competitiveness."

Europeans floated down the Athabasca in the 1700s and noticed black tar seeping from the riverbanks, and the early accounts of Canada's oilsands have proven prophetic. "Where now the almost unbroken

wilderness holds sway," wrote one unnamed explorer, "industrial plants may arise and tall stacks may dominate the landscape."

The largest single Canadian petroleum resource is actually a continental property, a fact that seems to have tremendous impact on government policy. Early on, Canada intended to claim the sands exclusively. The Athabasca and Mackenzie valleys to the north are "the most extensive petroleum fields in America, if not the world," reported one cabinet member to the Canadian Parliament in 1888. "The uses of petroleum and consequently the demand for it by all nations are increasing at such a rapid ratio that it is probable this great petroleum field will assume an enormous value in the near future." Canada's newly confederated government recognized the mineral riches of the region and made special arrangements to sign treaties with local Indians before their land became too valuable. ("They will be more easily dealt with now than they would be when their country is over-run with prospectors and valuable mines discovered," noted one 1897 internal report.)

The modern age of the oilsands began with the arrival of American capital. In 1954, the Sun Oil Company of Philadelphia bought its first oilsands leases on the banks of the Athabasca. By 1967, Alberta Premier Ernest Manning and J. Howard Pew, chairman of American Sun Oil, launched "the world's first oil mine" on the site of today's Suncor plant. In front of a crowd of 500, Pew lived up to his reputation as a champion of industry and enemy of godless Communism. "No nation can long be secure in this atomic age unless it be amply supplied with petroleum," he said. "If the North American continent is to produce oil to meet its requirements in the years ahead, oil from the Athabasca area must necessarily play an important role." Pew sank \$240 million into the Great Canadian Oil Sands in 1963 because he believed the investment would reduce U.S. dependence on foreign oil.

The resource transfer from Aboriginal to private, mostly American, companies took all of 66 years to happen, beginning with an intensified continental energy market in the 1950s—and a province keen to unload mineral leases. "By the early 1960s most of the prime acreage in

SEE PAGE 11

During his trip to Cape Breton, Laird discovers that the only remains of the island's once-thriving coal industry—a beacon of industrial progress that was supposed to last forever—are toxic waste sites like the Sydney tar ponds and a populace reliant on government largesse because the jobs have vanished. So people from Cape Breton and Newfoundland come down the road to Alberta, where Fort McMurray is fired up for, in Laird's view, an elongated "50-year gold rush" because of the extent of their depleted resource, but a finite gold rush nonetheless. "It's part of Canada's story to have towns that come and go," he says, "but it's a potential legacy that might hurt Alberta."

It's a disturbing legacy that Laird witnessed across the border in Uranium City, Saskatchewan. A thriving town of 5,000 during the apex of Canada's uranium era, this northwestern Saskatchewan town is now home to 180 residents and a dozen square blocks of crumbling houses and businesses. Then there's all that radioactive waste, the byproduct of the 50 or so uranium mines and refineries within 15 kilometres of Main Street that pumped out fuel for bombs and nuclear reactors during the Cold War. It's the local answer to Sydney's toxic sludge and the chemicals that spew from Fort McMurray's smokestacks. In Uranium City, Laird says, the companies that extracted uranium used methods generally related to the Third World.

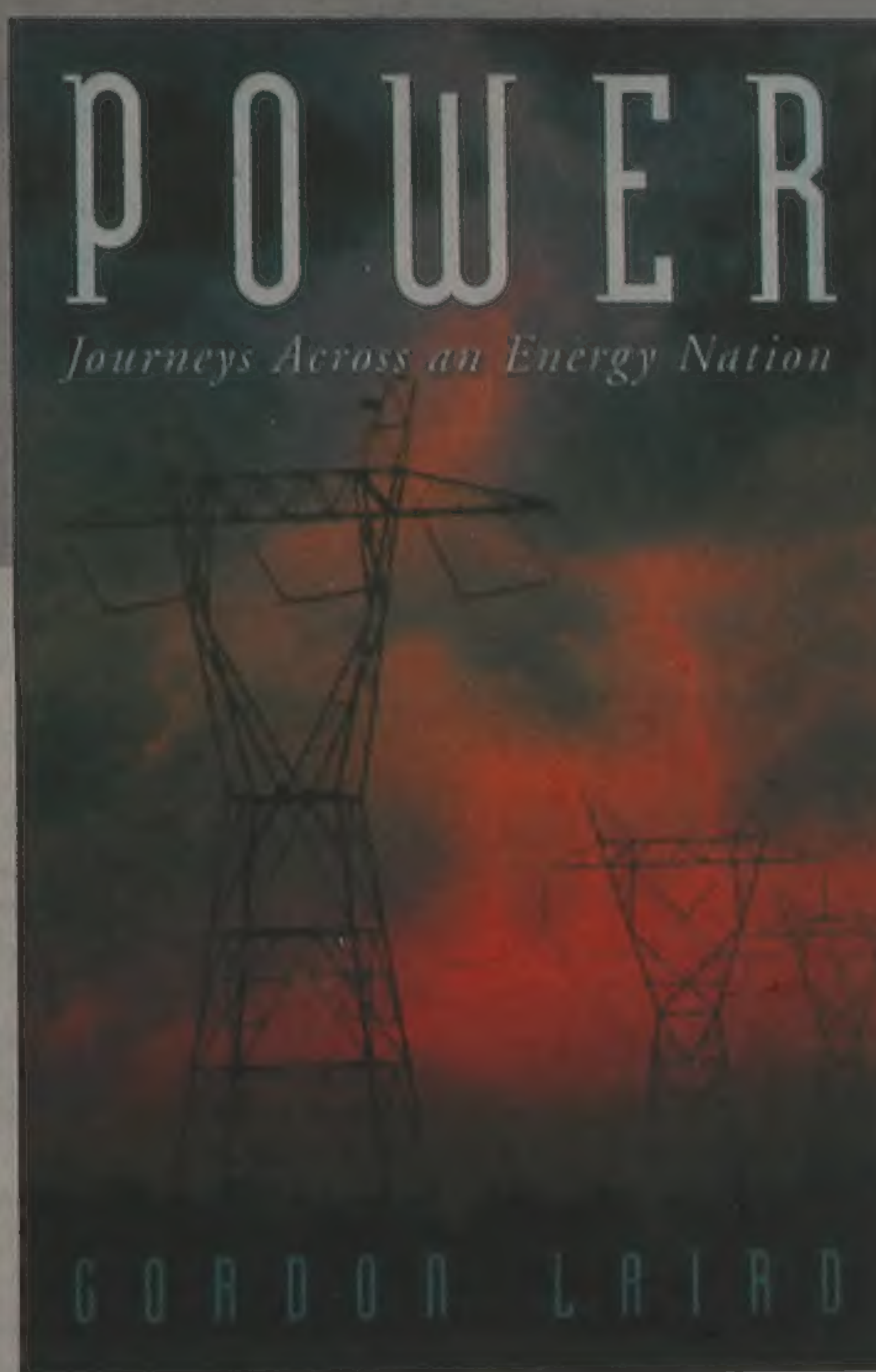
Mind the companies you keep

Laird stops short of saying that Canadians are being "used" for our

natural resources, however, and he doesn't believe that all of these problems stem from organized "scheming" between government and business. He feels citizens and governments let themselves be exploited, that governments throughout the country should have lost the trust of their electorates long ago but our complicity has allowed the inertia behind this economic status quo to continue rolling. "If we open the door to let companies do what they want, like in Fort McMurray, it's partially our fault," Laird says. "We have to take responsibility. It's very important for people to be vigilant."

Power is not a bible of remedies to Canada's impending "energy crisis" (which is a very different beast than the "energy crisis" pundits usually talk about). Laird says good books about solutions—reducing our energy consumption, using more wind and solar power, developing lower-emission cars—have already been published. Many solutions revolve around new technologies, he believes, and those technologies are within reach. "It's not for lack of solutions that we're not moving towards a more sustainable path," he says. "It's an economic question, it's a political question." And the fact that even the U.S. has invested more per capita dollars into wind power experiments shows how Canada, so far, has answered.

"I think these things will percolate slowly," suggests Laird, talking about wind turbines and the possibil-



ity of a network of small-scale, localized power projects dotting our landscape in the not-too-distant future—a new grid created not out of a desire to feed a system of greedy Enrons that collapse under their own bulk. "That's not some weird tree-hugger dream," says Laird. "It's the easiest solution in a lot of ways. The beautiful thing about sustainable energy is that most of it is inherently local. I think this moment offers an incredible opportunity. We're a country that has the resources to make a difference." The right choices, he says, will lead to a healthier environment, more economic stability and a better quality of life. "What we're doing," he says, "is taking on ourselves. We're taking on the last century of Canada."

Lonesome town

There are many more points and places that *Power* delves into: free-trade deals that basically force Cana-

da to either export energy or cut down its own usage; native groups that are suing both governments and companies because they argue they never surrendered subsurface mineral rights when they signed land claims; the pitfalls and politics of electricity deregulation; our crumbling nuclear reactors. But it's the book's final chapter, about the fate of Kemano, that paints the most poignant picture.

This remote town roughly 600 kilometres north of Vancouver, accessible only by air or a two-and-a-half hour

boat ride from coastal Kitimat, was established by Alcan Aluminum in the 1950s. The company dammed a river and drilled a 16-kilometre tunnel through Mount DuBose, creating a waterfall 16 times higher than Niagara Falls. That tremendous force, transmitted over 82 kilometres of mountains by high-voltage lines, powers Alcan's smelter at Kitimat.

Thanks to technological upgrades, Alcan now needs just two dozen people to run the power plant. Which meant it no longer needed the town, an idyllic home for 220 people, a place where kids traipsed around barefoot and rode bicycles in the middle of the street and doors were left unlocked because the only danger came from bears who wandered in from the beautiful wilderness that surrounded the community.

Laird visited Kemano in June of 2000 as families were packing and leaving. Among them he found an overwhelming sense of nostalgia and sadness: children who knew no other

home were offering their piggybank savings to keep the town alive. But, as Laird writes, the closing of Kemano represented more than the decline of one hometown. It symbolized the end of an era of rock-solid answers and the onset of uncertain times:

"Power was the ideology of modern Canada—of luxury, progress, knowledge and health—that transformed a semi-frozen nation of people who, quite literally, lived in the dark. It was a test of our ability to control and improve upon natural environments, to extract prosperity from the landscape. But at some point, the founding vision gave way to something else: a highly centralized, corporate-dominated system based largely on waste production and environmentally unfriendly technologies. We no longer fully control this machine.... As we sort through Canada, the energy nation, it's important to remember why we bothered to erect power plants, transmission grids and pipelines in the first place. Kemano's tidy neighbourhoods, steady jobs and community values provide some clues. There was a dream here, or a sort, something that flickered throughout the town's final days." ☐

Power: Journeys Across an Energy Nation

By Gordon Laird • Penguin Canada • 347 pp. • \$35

Gordon Laird will be speaking in Edmonton on Friday, February 22 as part of the Parkland Institute's speaker series. The event will take place in the Alumni Room of the University of Alberta's Students Union Building at 7:30 p.m.

The Nature of Underthings

Our all-male panel is surprisingly cool on the notion of lingerie

BY JULIANN WILDING

As recently as 50 years ago, sexual conquests took considerable amounts of time—it would be days, weeks, even months before the object of your desire made their body accessible to yours. Within today's social constructs, the amount of time between that first intoxicating moment of attraction and the moment when you take the person home and seduce them into bed has been dramatically curtailed. How has this change in conquest time affected the demand and desire for fancy lingerie? I turned this question over to my panel of experts—a variety of men—in hopes of assisting not only the women expected to wear lingerie but also the men they plan to bed this Valentine's Day.

"I think lingerie is not as important as it maybe used to be," says Kirk, a local musician. "But then again, these days people are willing to express themselves through what they wear more so than in the olden days. If a woman is healthy and confident, she'll want to show herself off a bit. Men like to look at women, therefore lingerie can't hurt. I personally think it's pretty sexy, but it's not something I would expect someone to be wearing and I don't think it's any sexier than regular bras and underwear. I don't think I've ever known a girl who would spend a lot of time or money on real lingerie. Ultimately, I don't think it helps the activity any."

Chris, the owner of Second Fiddle Books, has an entirely different opinion: "I don't think lingerie is sexy in and of itself. I can't really put my finger on why it isn't, but out of context, it just isn't sexy—and definitely not when it's just sitting there without anyone wearing it."

Clothing in general can be sexy or not depending on who's wearing it; I just think it has more to do with the psychology of the person wearing it, whether it's lingerie or military pants.... Personally, I have to be interested in the person themselves, what kind of lingerie they're wearing is completely secondary."

T and sympathy

"I think the change in sexual conquest time has changed the kind of lingerie people may be after," says Brock Skywalker (no, that's not a pseudonym), also a local musician. "Perhaps it's no longer a teddy or a garter, but if I had an inkling that I was going to hook up with someone, I would certainly choose my undergarments accordingly. I think most people probably do. I don't think the fancy stuff is sexy in and of itself, nor do I think it adds to the activity at hand—I think it's more sexy to see some girl wearing one of my T-shirts and her underwear. (Or, better yet, my underwear.) That's far more alluring than any kind of structured lingerie. I guess really I just don't dig lace—lace has no place in my life, on me or anyone else."

"Maybe if you're about 50 and your sex life has dulled down a bit, the more technical lingerie could help," says Jason, a painter and sushi bar master, "because I think most of the people who wear it now have probably been with someone for a while. I don't really see how it could make things more exciting in that situation, either; you already know what's underneath and if that alone doesn't excite you, then lingerie isn't going to help. I guess I just don't really care for lingerie—it ends up on the floor anyway, right?"

"You have nothing to lose but your undies!"

So, to recap: we have a guy who thinks

SEE PAGE 12

style



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Continued from page 5

airborne toxic events?

...me here has been spent on my Spanish and just going out and drinking cheap mezas or shots of mescal with both us and other foreigners. I took in any of the more obvious tourist traps last time around (such as the ad-blowing ancient Zapotec capital Monte Alban), and allowed myself to simply soak up everyday life. My excursion outside of the city took to see the biggest tree in North America in the pueblo of El Tule with

Robert Kroetsch

Continued from page 6

...family to buy basic necessities. Kroetsch has vivid memories of that town—in part because his father, who worked for the local Liberal candidate, was attacked for disbelieving Aberhart's promises. "The town was radical not just in terms of style but content," he explains. The political establishment had missed the whole Aberhart phenomenon. So, without buying into the Credit's bizarre assumptions, I had to see these rural Albertans taking out of often desperate circumstances." For Kroetsch, the 1935 election continues to be an important marker in Canadian culture that has been little recognized. Kroetsch has consistently brought Alberta to life in novels, poetry and fiction—from a studhorse man tracking the forces of urbanization to the lost seed catalogues of homestead farms—and yet he has spent most of his career elsewhere, teaching English at universities in upstate New York and Manitoba. "For writers of my generation, whether to stay or leave was a big argument," says Kroetsch, thinking of writers like Margaret Laurence, who moved to Canada and England. "It was a question of how you relate to your material. He even spent a short time in the early 1950s living in an archetypal town in Montreal writing short fiction, some of which was published in *lean's*. But his restlessness began early. In 1948, he skipped his B.A.

Jordan Laird

Continued from page 9

...sands was under the control of the major oil companies," recounts Jordan Pratt in his 1976 book *The Tar Sands*. To this day, only a few major players in the oilsands are Canadian: independents like PanCanadian and Alberta Energy Company, quasi-national Petro-Canada, as well as Sunoco. So far, the Canadian share of the domestic producers. On the eve of what some have described as the world's first great energy crunch—the final run of affordable fossil fuels—Canada has retained control over its largest petroleum resources. Under the North American Free Trade Agreement (NAFTA), imports and domestic supply are tied—meaning that unless Canada

an amusing Austrian guy I've befriended. The tree certainly was big, but it was surrounded by so many signs hyping it up, enclosed on all sides by a fence prohibiting any contact, that I was reminded of the old house the two guys visit in the opening of Don DeLillo's *White Noise*. "Nobody sees the tree," I said to the Austrian. I don't think he read the book but he still knew what I meant.

I walked away feeling not disappointed *per se* but ready for something new. Tomorrow I leave for Chiapas, and the misty mountain city of San Cristobol de las Casas. ☐

Look for Josef Braun's final dispatch from Mexico in February 21's *Vue Weekly*.

graduation ball at the University of Alberta to rough it and collect material for a novel, working on river barges in the Northwest Territories. "The irony was," laughs Kroetsch, "I already had a head full of stories that I didn't recognize."

Kroetsching tiger, hidden dragon

So, has Canadian writing become stagnant and provincial? Is the answer to foster a "metropolitan" kind of writing that "travels well"? In a recent interview, British writer Kazuo Ishiguro referred to the pressure he felt from editors to tone down local references and idioms so that his novels would "translate" more easily into other cultural markets. Kroetsch would no doubt welcome these speculations and the voices of discontent that prompted them. "The problem," he says, "is what I wrote as a radical, anti-establishment book in 1966 has become canonized. I was saying 'Screw it—I can write a book about Alberta and its politics, its local life and make it just as good as what we call literature.' But what do you do with what has become a tradition? How can a young writer understand my sense of the radical?" In writing old and new, Kroetsch strides into the very midst of these debates and retains that provocative ability to raise more questions than he answers. ☐

The Words of My Roaring
By Robert Kroetsch • University of Alberta Press • 176 pp. • \$16.95

is willing to risk a trade war, exports can't be cut back in an effort to avoid crushing domestic prices. Back in 1989 when Brian Mulroney signed NAFTA, "few Canadians cared about losing energy sovereignty," wrote *The Globe and Mail's* Eric Reguly as crude prices neared a 10-year high in October 2000. Because (a) Canada was apparently blessed with an endless supply of oil and natural gas, and (b) the tradeoff was guaranteed access to the world's biggest energy market.

"To the Americans, Canada would become a welcome rival to OPEC," he noted. "Eleven years later, you've got to wonder whether Canada's free-trade negotiators had a clue what they signed." It turns out that free trade isn't free anymore: Canada, under existing trade agreements, can never curtail its exports without a radical reduction in domestic consumption. ☐

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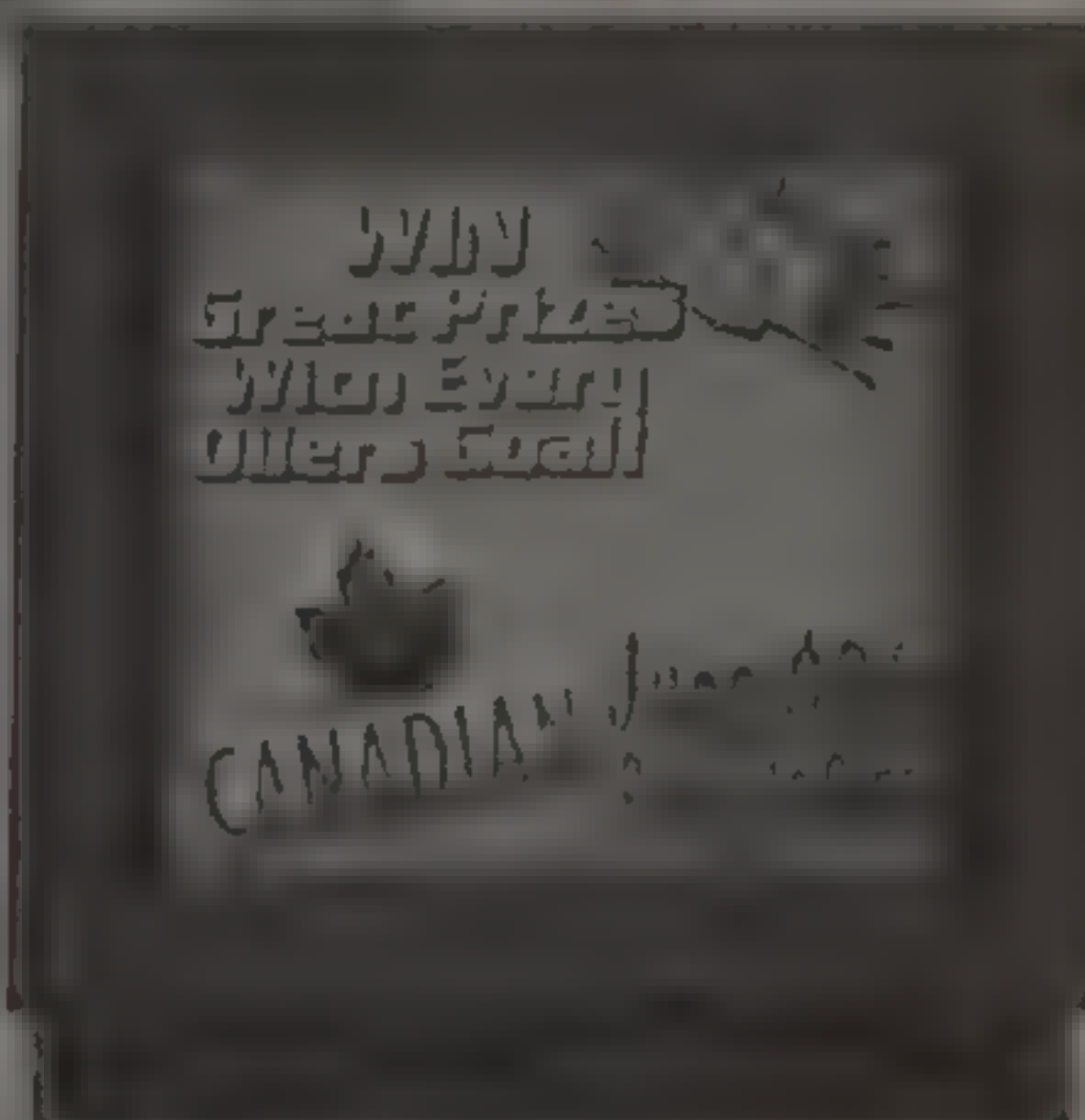
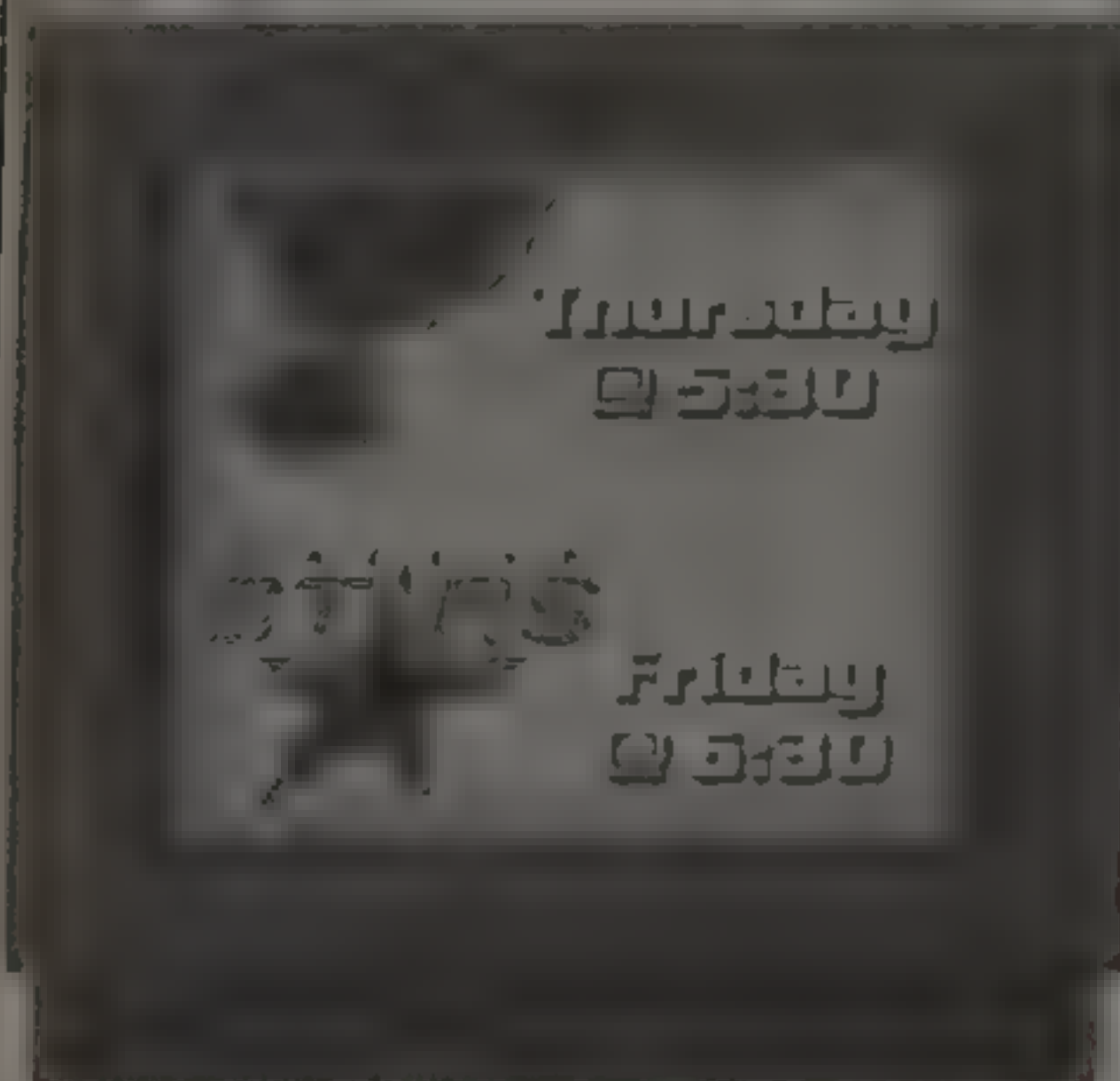
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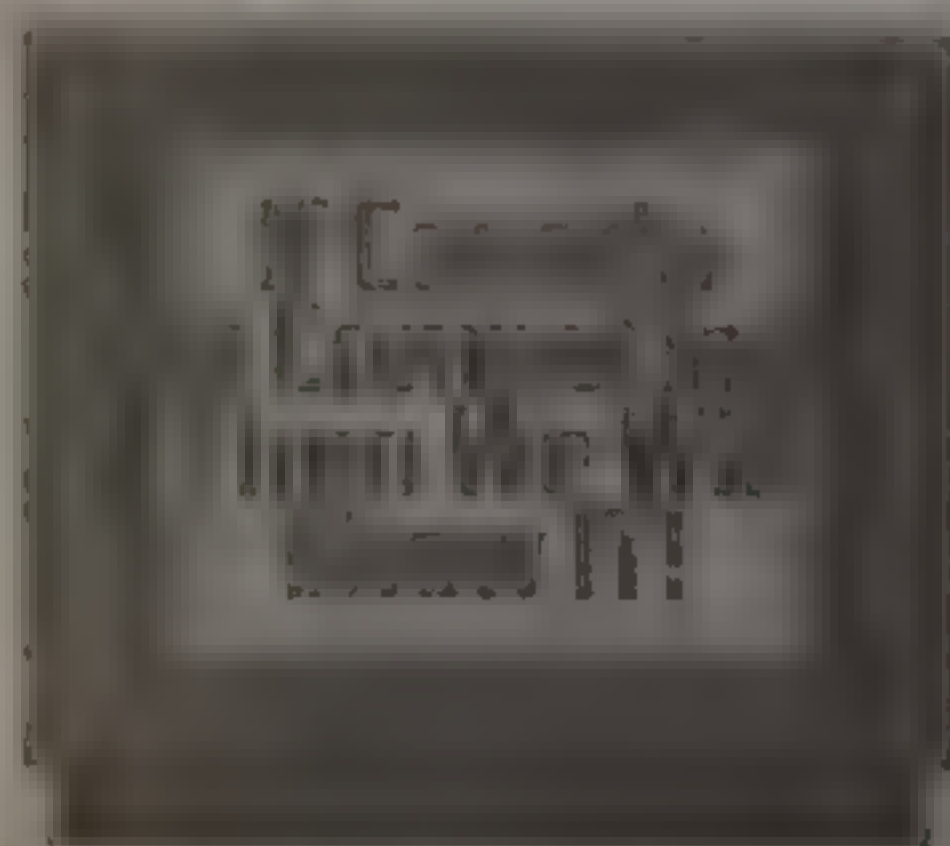
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IN THE BOX

The Elephant and Castle on Whyte's

By DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave lament another pathetic loss to a team Edmonton should've beaten. Of course this raises an all-important question: who are the Oilers good enough to beat? No bonus points for answering "themselves."

Dave: I'm an idiot. I know that's not news, but I was the one piping about how a few days off will do the Oil some good, especially before going on the road. They can bond again, not have to worry about the local media, etc. And hey, what better way to start the trip than playing the terrible Atlanta Thrashers? Again, I'm an idiot.

John: Dave, if it makes you feel any better, you're not the only idiot. I too thought that the All-Star break would do the Oil a world of good and with the game against Atlanta being the only one all week, I figured we would sit down to write a column full of nothing but praise for the Edmonton Oilers. Ouch! When you consider the fact that without the rapid expansion of the last 10 years most of the current Thrashers wouldn't even be in the NHL, you have to start thinking there's a problem here in Edmonton.

Dave: Hey, I'm beginning to think some of our guys don't belong in the NHL. Not near the top of it, anyway.

John: It's not just that they lost to Atlanta—even the Leafs have lost to Atlanta this year—it's the fact that Edmonton has been struggling and this was a game they couldn't afford to lose with games against the likes of St. Louis, Dallas and San Jose on the horizon. I expected a better effort.

Dave: First, nice Toronto dig. Second, there you have it. That's as must-win a game as a must-win game could be. (What prose!) I actually walked out of the debacle with about eight minutes left. I was entirely disgusted, though the superstitious guy in me was hoping my departure would change things up. It sure did. We blew it 3-2 instead of 3-1. The worst part was that on the Thrashers' second goal, I knew Kovalchuk was about to be sprung from the box—whereupon Edmonton lost possession of the puck. They have to realize a salivating hog is itching to get out of the bin. Hold on to that puck. What a helpless feeling watching the rook cruise in on our backup. Boom. Atlanta leads. Sucks to be an Oil fan.

John: I wish I could have done the same, but I wasn't finished eating my meal yet.

Dave: Kudos to you for getting food down watching that mess.

John: The last two minutes just added to the disappointment when you saw them pour it on, get one goal back and leave you wondering why

Style

Continued from page 10

it's a sexy bonus, a guy who is interested in the person as opposed to the frills, a guy who has no place for lace but will do a chick in his T-shirt and a guy who thinks it's possibly an anti-boredom tactic. I think we're omitting those of us who would be excited by lingerie's fantasy element, as well as the excitement that a good old-fashioned striptease can evoke.

Instead, however, I'll leave you with the thoughts of a gentleman who believes lingerie is a government-induced anti-revolutionary tactic.

"It probably started back with other religious sort of ideals," says Steve, a young man who works for a construction company. "If lingerie reduces boredom between married couples, then people will be less likely to divorce or fool around on their partners. It's a behaviour-control mechanism, and a particularly sinister one because it preys on the

they couldn't have played the 60 minutes that way?

Dave: I don't get it, either. Tiring up, like, 40 shots and can't beat that Nurminen guy. Are you kidding? Make them fuckin' count, eh boys? It gets worse. They gave up all many shots, meaning D was an afterthought. That mindset should work beautifully against the West's best.

John: There's not much point counting shots when they go right to the goalie. You might as well shooting it into the end boards for the good it does. I don't even mention the defence.

Dave: To properly dissect all Edmonton's problems, we'd need a bigger column. This is now a legitimate crisis. Edmonton has sucked for two damn months and I'm sorry, good teams don't fold like accordions for that long. Bad teams play bad in two-month stretches. I have no answers, John, just many questions. The first is what local golf courses are slated to open by April? If they keep this up, the Oilers won't have to worry about the playoff.

John: Maybe it's for the best. I'll be able to concentrate on my studies a maybe—before the summer's over—I forget that I ever was an Edmonton fan.

Dave: Last season, this was when Weight pulled them aside and said, "Let's get our heads out of our asses, fellas." I haven't heard a lot from Jason Smith through this, other than screams of displeasure when he fucked up on the ice. About the only good thing I saw this week was Comrie notching a trick in the YoungStars Game over the All-Star Weekend. Then again, Kovalchuk doubled him up with six goals. In English class, they call that foreshadowing. ☹

weakness of men in order to work. Really, lingerie is silly, but it sometimes looks hot—and as a guy, I can tell you that it's hard to resist. Damn the government!" ☹

Photos: Francis Tétrault
Clothing: Night Owl Imports
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De Bell Bakery (10416-80 Ave., 439-3247) Baking healthy whole grain bread, cheese bread, and half cakes with strawberry filling and chocolate. \$

Flax and Roses Organic Wholegrain Bakery (9-111 St., 438-0098) Allergy-free baking. \$

Free Stone Bakery (8612-99 St., 433-5924) Aisan bread shop making pain au levain (true sourdough). \$\$\$

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first Czech bistro since 1977 and still the only one. \$\$\$

Edgewise (9028 Jasper Ave., 425-0173) Be scene! In the theatre, after the game or for an evening of entertainment in itself. \$\$\$

Cafe De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check the full menu at cafedeville.com) \$\$\$

Cafe Select (10016-106 St., 423-0419) Offering a full, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, food, steaks. \$\$\$

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Norman's (829 Perron St., St. Albert, 991-3931) Cozy bistro offering appetizers, fresh seafood, pastas. Cappuccinos, lattes. \$\$\$

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of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$\$\$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

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Café La Gare (10308A-81 Ave., 433-5138) Smoke-free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farm-ers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere. \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$\$\$

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Expressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

Jazzberries Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

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Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWerks Internet / New Media Cafe (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking. \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh bak-

ing daily. Daily hot specials. Live entertainment Friday nights. \$\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$\$

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Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$\$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

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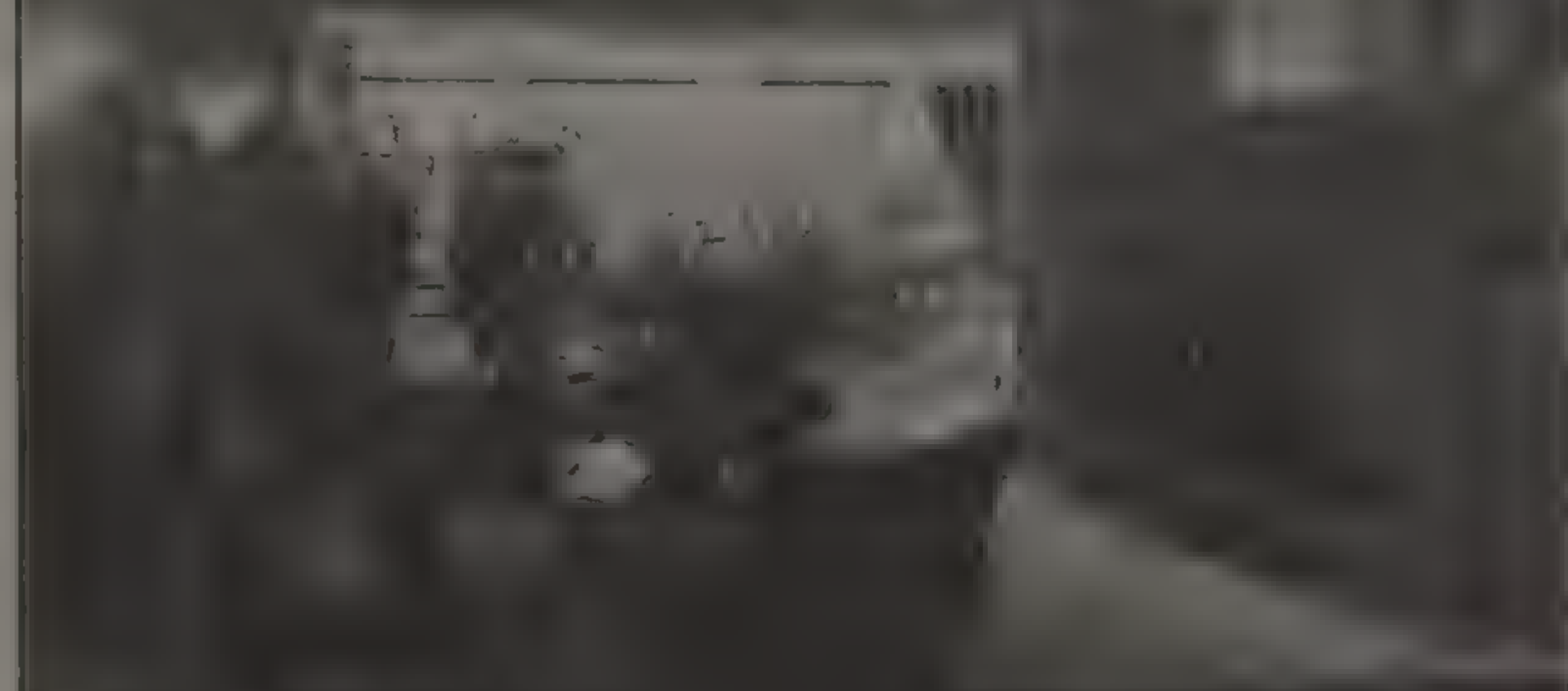
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Continued from previous page

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Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience whole-some homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$

Richie Mill Bar and Grill (10171 Saskatchewan

Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$. \$

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$

GREEK

Grub Med Ristorante (17 F... 37 Ave.) Edmonton's finest Greek restaurant for dinner at 5 p.m. \$-\$\$\$

It's All Greek to Me (10127 1... Way, 425-2073) Delicious spinach, feta, olives, wines. Beautiful Greek atmosphere. \$

Koutouki Taverna (10704-124 St., Theatre, 452-5383) The most authentic food in Edmonton, prepared by the original himself. Smoking. \$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16... Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$

Yiannis Taverna Restaurant (10444-82 433-6768) Authentic Greek food, belly dance and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great place for pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all handmade with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional fare plus pub favourites. Half-price appetizing happy hour. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 43 8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$

Chianti (10501-82 Ave., 439-8729) Beautiful paintings serve as a nice backdrop in establishment offering the best pasta selections. \$

Flore Cantina Italiana (8715-109 St., 459-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$

Italian Kitchen Restaurant (69 Ave., 178 St. Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to steaks such as steak Diane. Non-smoking. \$

Italix Ristorante Italiano (512 St. Albert Trail, Albert, 459-8090) Delicious homemade Italian food. \$

The Old Spaghetti Factory (10220-107 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

Il Portico (10012-107 St., 424-0707) Downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$

Sorrentino's Whyte Avenue (10612-82 Ave. Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta sandwiches and entrées. Smoking in the lounge. \$

That's Aroma (11010-101 St., 425-7355) The garlic specialists, offering fine Italian cuisine. \$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$

Tony Roma's (11730 Jasper Ave., 488-1977) Great barbecue chicken and ribs with lots of sauce on your plate. Non-smoking. \$

Zenari's on 1st (10117-101 St., 425-615) Eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz weekend. Wheelchair accessible. Non-smoking. \$

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Furasato (10012-82 Ave., 439-1335) Casual restaurant featuring a choice selection of meals from Land of the Rising Sun. Non-smoking. \$

Grab a Bite (10351 Whyte Ave., 482-7373) Perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Korean food. Non-smoking. \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 482-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and ki beef or chicken. Open for lunch and dinner. \$

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DISHWEEKLY

Continued from previous page

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Lebanese Restaurant (7018-109 St., 436-8080)
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 wine and French classics. Reservations recom-
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Valentino's Restaurant (Bourbon Street, West
 Edmonton Mall, 444-3344) Valentino's offers great
 Mediterranean pizzas and pasta, with a
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MEXICAN

El Barrio (10450-82 Ave., 431-0774) Hearty
 food in a trendy neighbourhood, perfect for your
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PASTRY SHOP

Patisserie (9925-82 Ave., 988-9312)
 French breads and pastries. Also serving
 cakes, quiches and specialty coffee. Non-
 smoking. \$

PIZZA

Pickie (10441-82 Ave., 10835-Jasper Ave.,
 439-90 Ave., 433-FUNK(3863)) Best Pizza,
 named Summer Reader Survey, 1996-
 1999 Fork Award, 1999-2000; Edmonton
 four-star rating. \$

Lounge & Sports Bar (Franklin's Inn, 2016
 44th Dr., Sherwood Park, 467-1234) "More
 worth the trip." Sherwood Park's best pizza
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Markallen Pizza (8424-109 St., 430-4777)
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World's Pizza (8708-109 St., 433-5205) World-
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 TVs and a big screen TV. Smoking and non-
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Writers (11620-104 Ave., 482-4677) Extensive
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Castle (3 locations: 103 St. & Whyte
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 near Entrance #8) Your comfort spot, with a
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evenings. \$

Martini's Bar & Grill (9910-109 St., 424-
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 wich specials and selection of craft beers all in an
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Nathan's Pub & Grill (8930 Jasper Ave., 421-
 4446) Great food, large servings and value for
 your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great,
 eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-
 3526) Edmonton's only Caribbean and continental
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 best jerk chicken in the city. Daily specials. Sun,
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 Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our
 comfortable pub offers darts, pool tables coupled
 with a cozy fireplace in a relaxing setting. Sunday
 we offer happy hour all day, plus free pool. Non-
 smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave.,
 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a
 taste of the good old times, come on in and try
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 with nearly 20 new dishes, we'll have something
 to tempt your tastebuds! Daily specials also
 offered. \$-55

The Windsor Bar & Grill (11702-87 Ave., 433-
 7800) We are open for lunch and dinner and fun
 all the time. Pizza is our specialty. Prices and fun
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Yabbo's Boneyard/ The Library (11113-87
 Ave., 439-4981) Our specialty is Saturday and
 Sunday brunch. We're open for lunch, dinner and
 after work, to unwind and have fun. Smoking. \$

SEAFOOD

Lighthouse Café (7331-104 St., 433-0091; 5506
 Tudor Glen Mkt, 460-2222) Our chefs prepare the
 freshest seafood in town. Lunch and dinner seven
 days a week. Patio, licensed. \$5

Thomas' Fishermen's Grotto (9624-76 Ave.,
 433-3905) Fine dining fish and seafood, featuring
 the seafood lover's feast for two. Brunch, lunch
 and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurante & Tapa Bar (10523-99
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 rary restaurant specializes in Alberta beef and
 seafood. Other choices include pasta dishes, lamb,
 buffalo, veal and fresh fish. The wine list offers a
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Von's Steak and Fish House (10309-81 Ave.,
 439-0041) Alberta beef at its best and great
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Hy's (10013-101A Ave., 424-4444) Great steaks in
 a great atmosphere. Non-smoking. \$5-\$55

Yeoman's (10030-107 St., 423-1511) The Beefeater's
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THAI

BanThai (15726-100 Ave., 444-9345) Awarded
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Bua Thai Restaurant (10049-113 St., 482-2277)
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The King and I (8208-107 St., 433-2222) The
 King is back! Amazing selection of dishes—spicy and
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 Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-
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UKRAINIAN

Pyrogy House (12510-118 St., 454-7880)
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VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241)
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The snow gods smile on Sunshine

Minimal lineups,
maximal snowfalls
at Rocky resort

By HART GOLBECK

I eagerly check the snow reports almost every morning and while all the resorts in the Canadian Rockies are experiencing a great year for snowfalls, Sunshine Village is clearly leading the pack. It seems as though if there is any moisture anywhere over western Canada, Sunshine Village gets at least some of it. At the village base there is a settled pack of 178 centimetres—that's nearly six feet of the white stuff for those of you still on the Imperial system. Visits are up as well at Sunshine, but the lift lines on their three mountain faces, Lookout, Goat's Eye and Standish, remain minimal thanks to their 11 lifts, five of them quads. Even the bottleneck that used to exist from the parking lot to the gondola is a thing of the past—even during the Christmas rush the longest lines were less than 10 minutes long as the new eight-man high-speed lift whisked enthusiasts to their favourite runs.

Goat's Eye has become a haven for boarders; large quantities of snow have made the glades a pure delight with big hits and powder blasts. Goat's Head Soup and Mother-in-Law are great runs, affording extreme skiers and boarders a good view of the back of Lookout Mountain, where Delirium Dive is open again. But any skiers and boarders hoping to test their mettle on this extreme terrain—there's an average incline of 39 degrees here, with more than 2,313 feet of vertical—is required to check in with the ski patrol, who will



Mad Trappers Saloon at Sunshine

ensure you're carrying the right safety gear (including an avalanche transceiver and a rescue shovel). You will not be allowed to attempt the slope alone, either; bring along a buddy if Delirium is your destination. Scared off yet? Well, less extreme but still challenging choices are Bye Bye Bowl and any run on the Tee Pee Town face.

Birdcage off the Wawa T-bar is excellent for untracked powder after

a dump. Little and Big Bunker on Standish are great runs with whoop-de-dooos and gentle turns. Once again, the whole Standish slope has

as much fun as boarders.

Sunshine has plenty of dining choices for every budget and schedule. The Deli in the Daylodge has great food and you can get in and out in a hurry while the Chimney Corner Lounge at the Inn gives you a chance to relax by the fireplace and take in some great

been dedicated to boarding this year, but not exclusively—free skiers are finding the natural terrain to be

ski films on the big screen as you ingest your burgers, chili and pizza. The eatery with the best ambiance of

all, however, is the western-style Mad Trappers saloon in the heart of the village. Wings, nachos, veggie trays and (my favourite) the chicken quesadilla are served here amidst an enthusiastic crowd of revelers.

Nice package

Sunshine is currently offering an interesting and appealing ski week vacation offer that includes staying right on the slopes at the Sunshine Inn. The packages cost \$650 per person from now until April 21 and \$510 after April 21 until the lifts close. The prices includes ski-to-your-door accommodations and lift tickets for seven days and six nights as well as eight hours of ski lessons and nightly après-ski activities including video footage of you skiing, karaoke and a casino night. If you're bringing along the kids, there's a similar program geared toward the six-to-twelve-year-old crowd. Many evenings will have special kids' activities on the schedule, but they're free to join in with the adults at any time.

The Sunshine Inn has rooms and family suites featuring sitting lounges and fireplaces. The world's best and biggest outdoor hot tub, a rec room and a gourmet restaurant complete the ensemble. It's not the Hilton, but everything is extremely well-kept and the scenery and service make up for any shortcomings. You'll also enjoy the advantage of being first on the slopes—and to some, that's every thing. I've already stayed there for a few days this winter and it's always such a rush to watch the lifties clear the snow and set the gates around the loading areas, and then rush out and make first tracks before anyone can get up from the parking lot.

If you're looking for powder head for Sunshine and let 'er rip.



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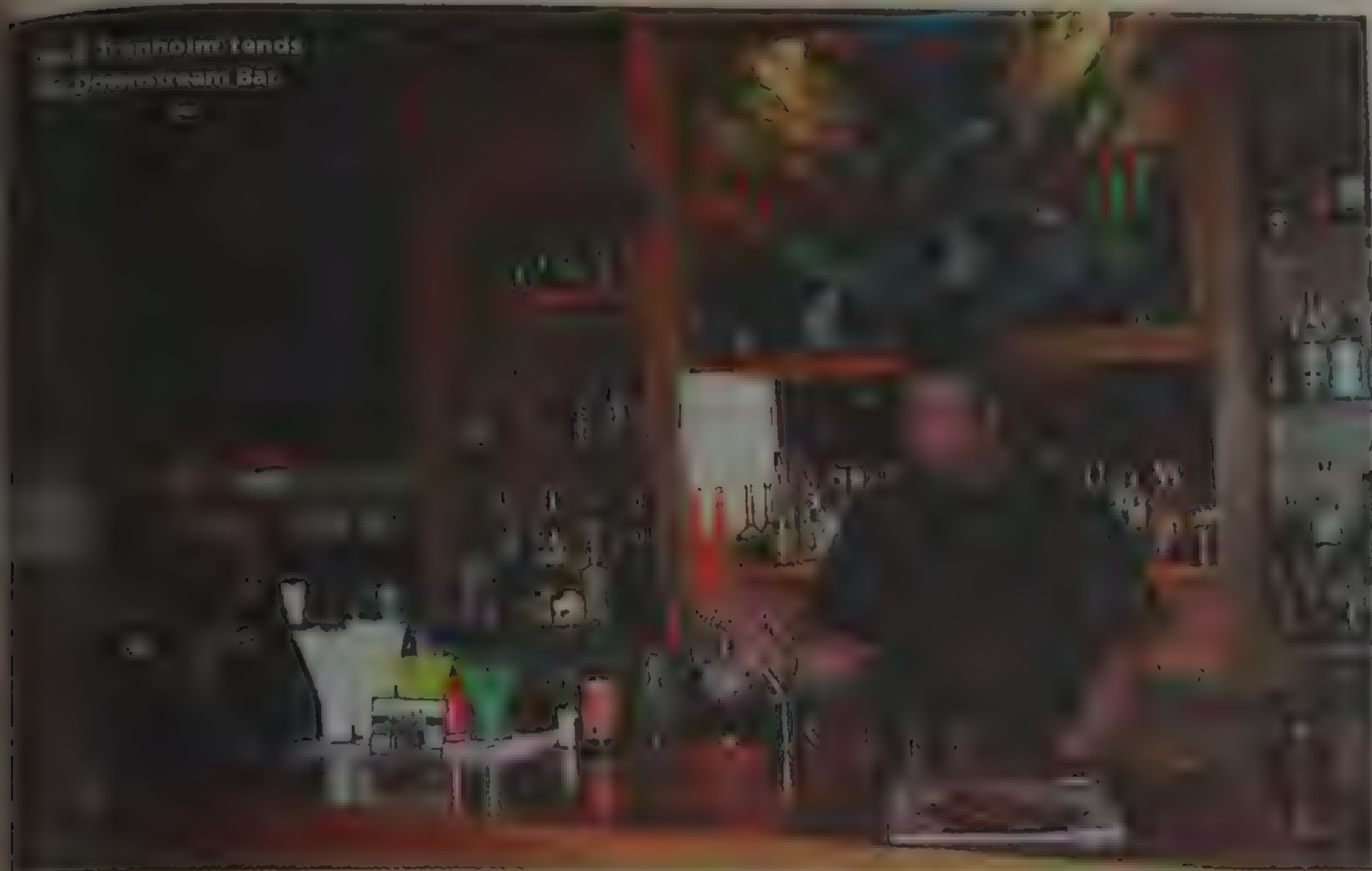
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Part One of
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Jasper/Marmot
pub crawl

By HART GOLBECK

So I'm heading to Marmot for a ski weekend and the boss says, "Check out the bars, see what's new and exciting and write an article." To some this may sound like a dream assignment, but I'm a professional so I call it work. Fun work, to be sure, but a job that requires my undivided attention. I've never expense-claimed my nightlife, but I can't wait to hand this one in.

First stop was the new Downstream Bar located on Main Street under the Fiddle Creek Restaurant. Hence the clever name. Usually I distrust any saloon in the basement of a small town, but the

Downstream is anything but sinister. I instantly noted the great lighting, the abundance of wooden fixtures and the clean air—smokers are banished to a glassed-in room off to the side and it appeared to be empty. (I was told it was usually reserved for band members on a break.) And with the high ceiling, it certainly doesn't feel like you're in a basement.

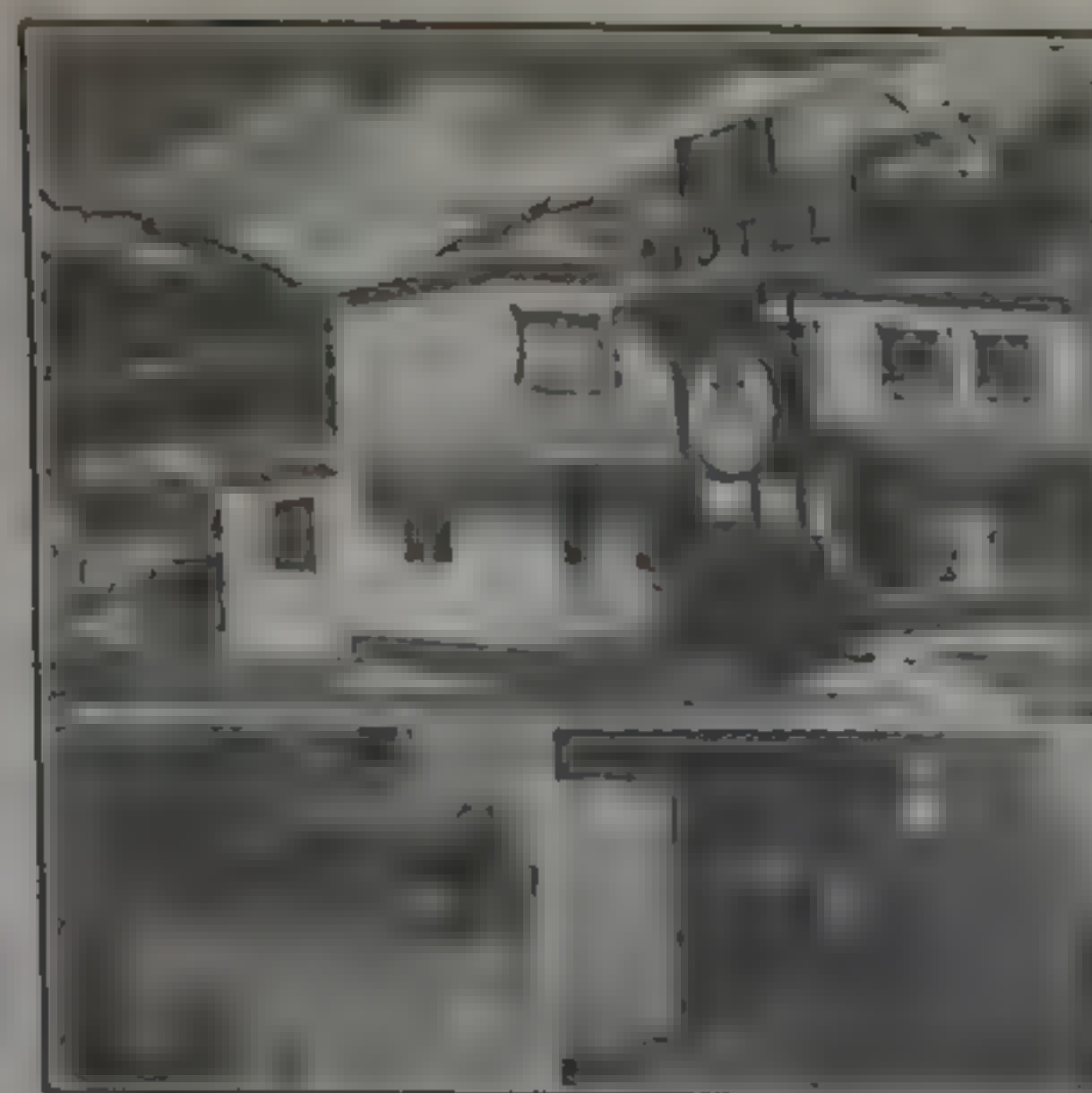
The word is out already among the locals that the Downstream kitchen serves some wicked food. Like all other pubs they have happy hour, but they also have a unique feature called the Drink Board, which allows you to buy someone a drink the next time they visit. (The board lists who the drink is for, what type of drink you're treating them to and why. The "why" entries make for interesting reading, running the gamut as they do from humour to pure lust. In a nutshell, the Downstream is a fresh-air experience

and I'll be back.

For Pete's sake

Next stop was Pete's, an upstairs establishment on Patricia Street. A predominantly younger crowd hangs out here and the No Smoking signs appeared to be missing when I showed up. The night I was there they place was reaching its 170-person capacity as revellers showed up to watch the Russell Jackson Band play a set. Jackson used to perform with B.B. King and he appears to have acquired quite a following himself, especially at Pete's, where he stops three or four times a year to perform to the faithful. If you're in town during the week, the Thursday night Ladies Night comes highly recommended as well.

By now I'd hit my limit of three beers, so I called it a night. I hope the boss wants a sequel, because Jasper has many more pubs and clubs that need to be scrutinized. ☺



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The EASYRIDER Condition Report

Local

Rabbit Hill - 60cm base, 0cm of new snow, All lifts and runs open
Snow Valley - 60cm base, 0cm of new snow, All lifts open

Alberta

Sunshine - 178cm base, 25cm of new snow, 12/12 lifts, 92/92 runs open
Lake Louise - 151cm base, 7cm of new snow, All lifts and 100+ runs open
Fortress - 165cm base, 98cm of new snow, All lifts and 47/47 runs
Marmot/Jasper - 150cm base, trace cm of new snow, 6/8 lifts, 74/75 of runs open
Nakiska - 130cm base, 5cm of new snow 4/5 lifts 32/32 runs open
Mt. Norquay - 180cm base, 80cm of new snow, 5/5 lifts 26/28 runs open
Castle Mt. - 245cm base, 27cm of new snow, 5/5 lifts 57/59 runs open

B.C.

Silver Star - 210cm base, 0cm new snow, 5/7 lifts and 102 runs open
Big White - 179cm base, 0cm of new snow, 112/112 runs, 12/13 lifts open
Apex - 165cm base, 17cm of new snow, 3/5 lifts, 60/60 runs open
Sun Peaks - 146cm base, 14cm of new snow, 95/95 runs, 6 lifts open
Fernie - 291cm base, 37cm of new snow, 9/10 lifts, 106/106 runs
Kimberley - 115cm base, 12cm of new snow, 6/7 lifts, 67/67 runs open
Panorama - 302cm total snowfall, 48cm of new snow, 10/10 lifts 100+ trails open
Fairmont - 5cm of new snow, All lifts open
Kicking Horse - 162cm base, 7cm of new snow, 60/64 runs open
Red Mt. - 209cm base, 4cm of new snow, 83/83 runs, 4/5 lifts open
Whitewater/Nelson - 249cm base, 9cm of new snow, All lifts open
Powder Springs - 225cm base, 34cm of new snow

U.S.A.

Mt Spokane - 80 inches base, 3 inches of new snow, 80% of lifts, 44 trails open
Silver Mountain - 130 inches base, 3 inches of new snow, 100% of lifts, 53+ trails open
Lookout Pass - 112 inches base, 1 inches of new snow, All lifts and trails open
Schweitzer - 82 inches base, 0 inches of new snow, 59 trails and 100% lifts open
49 north - 80 inches base, 0 inches of new snow, 100% of trails, 3 of lifts open

All conditions accurate as of Feb.6, 2002

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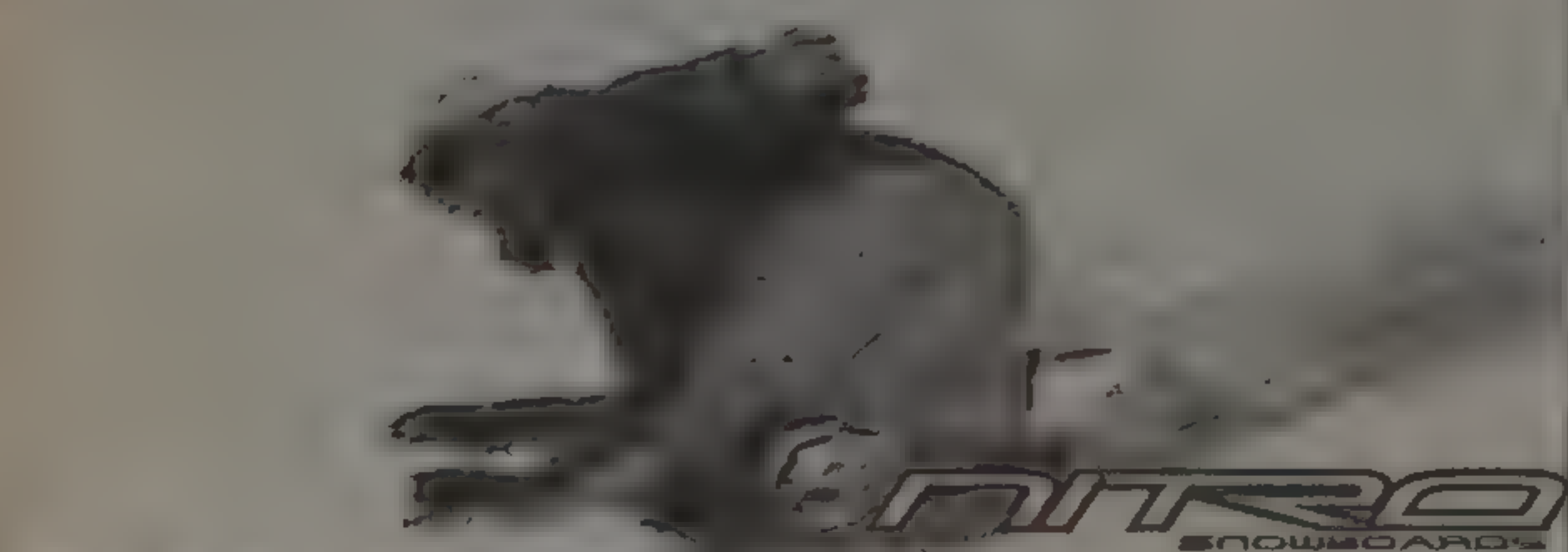
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Pow! Right in Nakiska

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a "begrudging"
holiday at
Nakiska/Fortress

By RICK OVERWATER

Given the enormous wealth and the inflexible schedules that both snowboarders and freelance writers are famous for, it was surprising that anyone believed a snowboarding writer could be lured into joining a guided tour through a resort area. This time our benefactor was the Kananaskis Mountain Lodge, who let us hole up for the weekend while we rode Fortress Mountain and Nakiska, both just a stone's throw away from our posh digs. Fortunately, I was able to pencil this distraction in at the last minute. Staying at a luxurious, recently renovated hotel that's five minutes from two well-established ski hills, I reasoned, couldn't be all that bad.

There were some inherent perils though: having already haunted this area before, I was familiar with the process whereby one drinks too much at Woody's, the Kananaskis Mountain Lodge's attached pub, and heads out early with a hangover. But this time I'd be crashing a few hundred yards away in one of the massive beds in the loft of my hotel room and could sleep in due to my proximity to the slopes, knowing that all I had to do was load my sorry ass in the shuttle and nurse a coffee until I was deposited in a heap at Fortress.

It was one of those days that locals love. Unlike most of this season, the temperature was just low

enough and the winds just oppressive enough to convince the twice-a-year weekend warriors to stay home. That meant that all the untracked powder stashes reaped by riding up the Far Side Chair were mine to be had. A right turn once you're off the chair takes you into a number of blue and black diamond runs. There's plenty of big gullies to carom through here and sparse glades that allow you to slash pow-

aplaude, be sure to crash.

Goodies at Woody's

After another night of debauchery at Woody's and a too-greedy visit to the Lodge's all-you-can-eat brunch line (with a resulting food-coma that threatened to end my day right then and there) it was off to Nakiska. Having hosted the '88 Olympic Games, Nakiska has more than its share of

fast, efficient lifts for a medium-sized hill. Powder hounds might sniff, but the fact that Nakiska has enormous snow-making capabilities means you

can have excellent early-season conditions while skiers and riders at other resorts chew their gear to pieces on exposed rocks.

If there's one thing that Nakiska

is truly good for, it's speed—undoubtedly that's one reason why Canadian athletes like A.J. Johnson train here during the pre-season. The runs accessed from the Olympic Gold chair are particularly quick, allowing those in the waist-deep powder

that saved last season (and fell knee-deep in recent weeks) to maintain the speeds necessary to easily stay afloat.

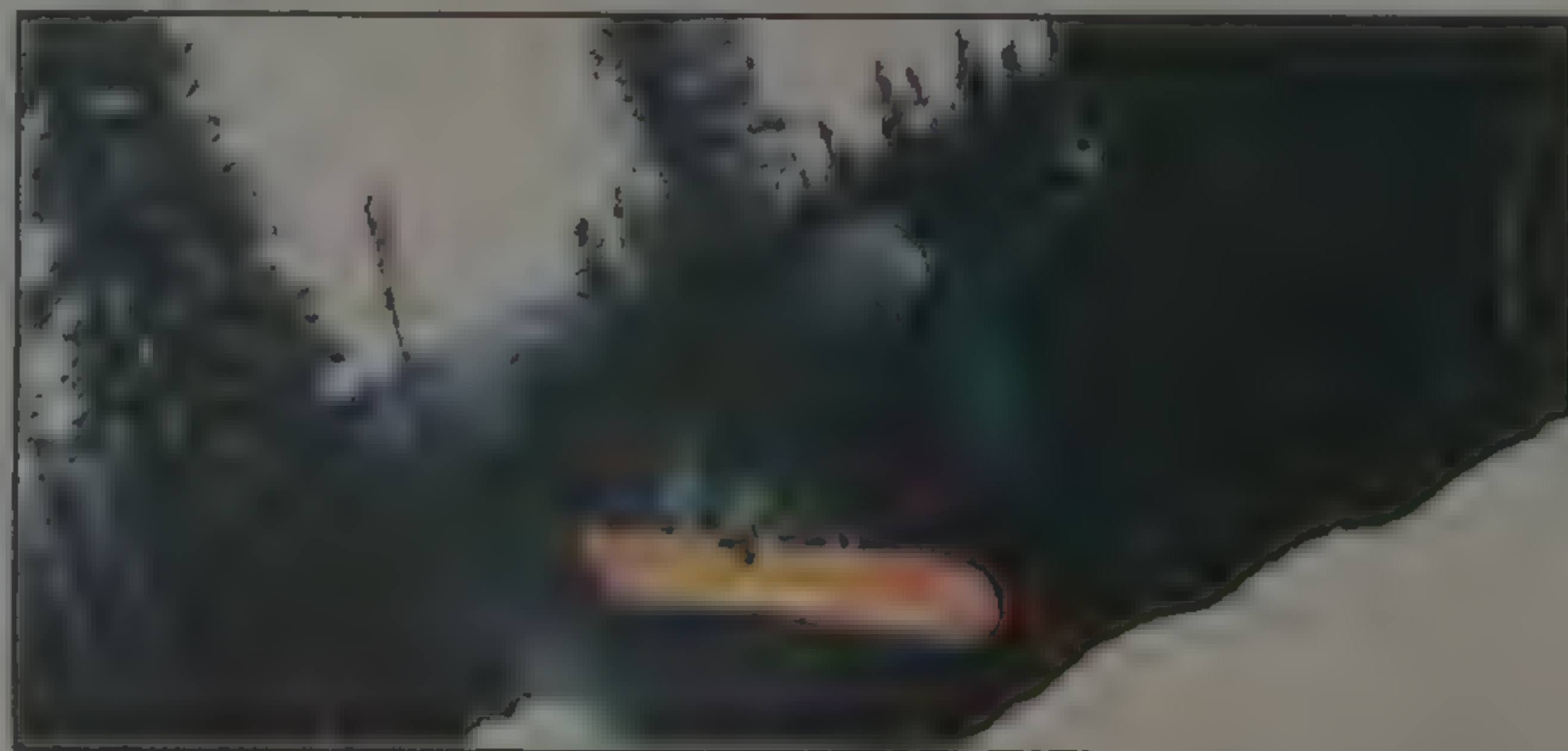
Nakiska also boasts an excellent terrain park, as you'd expect when you're right across the road from the home of Jonas Guinn, one of the best snowboarders to come from Alberta. Guinn is regularly consulted on the construction of Nakiska's pipe and park.

Little more than an hour west of Calgary, both hills are undoubtedly due for more exposure in the future; the G-8 Summit will be taking place right at the Kananaskis Mountain Lodge and Albertans won't be able to keep these jewels a secret from international tourists much longer. ☺

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der at decent speeds without getting trapped in an impenetrable maze of trees.

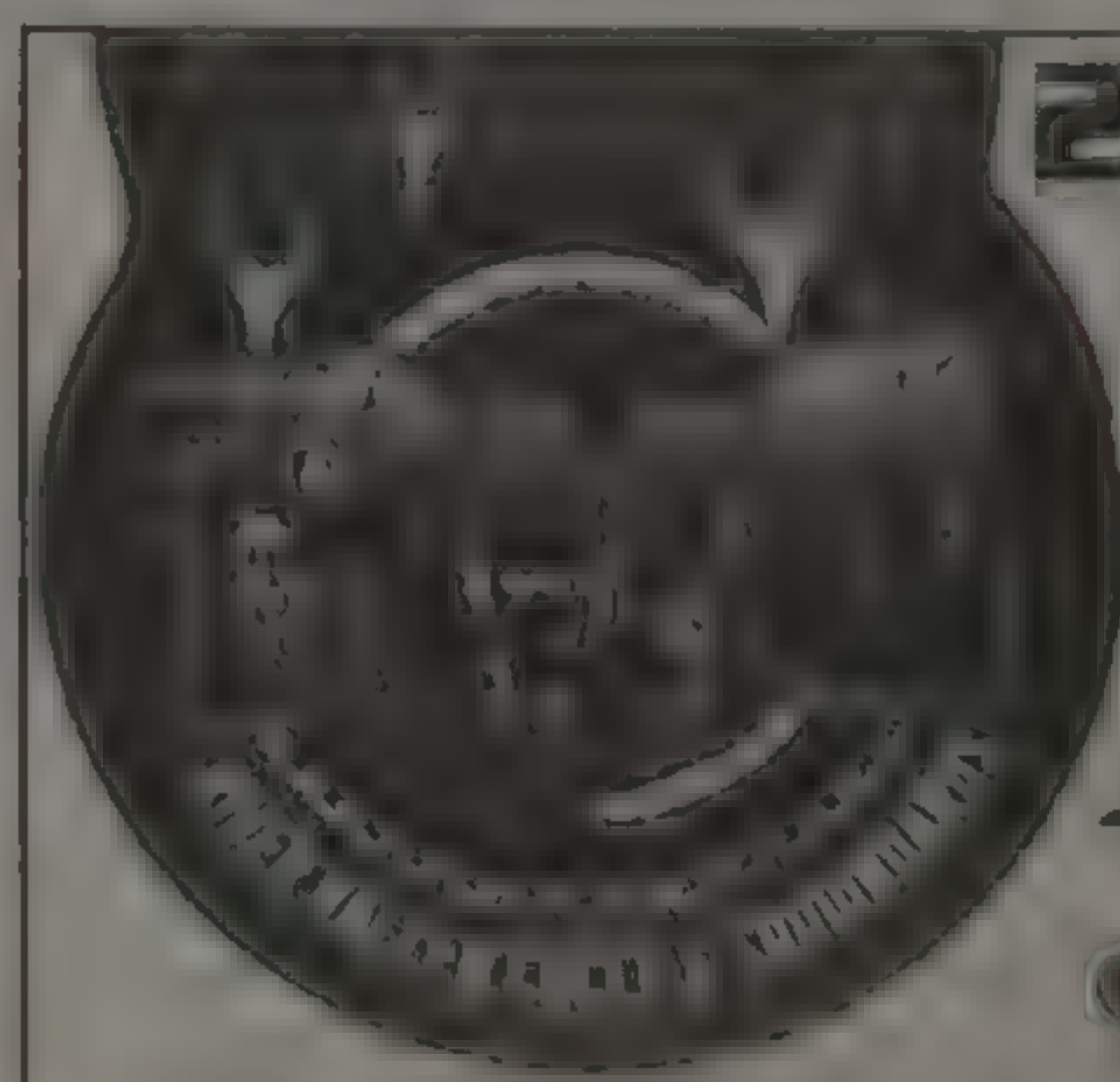
The number of rideable gullies, considering there's a modest 47



(named) trails, is one of things that makes Fortress a little different. Some, such as the Devil's Gulch on the far side, are large enough you won't readily drop



into them from above. Others, like the Raceway and Watch Me, form natural halfpipes that launch you easily into the air, much to the amusement of those on the chairlifts right above you. For extra



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board zone

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BY RICK OVERWATER

The safety dance

Who knows what factors were involved in the January 14 collision that left snowboarder Kevin Kovatch paralyzed? Whatever the cause may have been, the crash could have been avoided. On the hills like Sunshine, where the incident occurred, you can bet there'll be a lot of people on the same cruising along at different speeds on intersecting paths. It's unfortunate that almost every year, a rider like Kovatch has to serve as a grim example to the rest of us. But remembering a few simple facts can help ensure that these incidents are kept to a bare minimum.

Step one is to acknowledge that snowboarders and skiers have a right to hit the same terrain, but that they approach things differently. Snowboarders essentially ride down

the hill sideways and have a blind spot. When they look right or left, they are basically looking up and down the slope, whereas skiers face directly downward and have their back to anyone approaching from behind. Skiers, particularly intermediate level and below, are often likely to check their speed by making wide turns back and forth across the face of the hill.

If you're a skier and you match this description, you can do your snowboarding brethren a favour by shoulder-checking as you move right or left. Why? Because snowboards are inherently slower than skis, one of the main reasons why snowboarders are more likely to pick a line and simply "point it" for a while before they make a turn. You could easily be cutting someone off as you turn right or left.

Of course, it works the other way around as well. And whether you're a two-planker or sideways-slider, you should always, *always* be aware that

you may be crossing someone else's path when you make a turn. Shoulder-checking works wonders. It doesn't hurt to keep your speed in check, either, or to remember that if you're the one approaching from behind, it's you who has the most power to prevent a collision.

Another common error is sitting down and parking yourself in the landing area of something that's obviously being used as a jump—or sitting hidden from sight on the downward side of a large rise. Snowboarders are notorious for this heinous crime and often forget (or just don't give a rat's ass) that skiers will probably have enough momentum to sail right on through without stopping.

Seeing as this had to be the obligatory annual "preachy" article, it would be a shame to miss one other important suggestion that never gets old: for God's sake, buy a helmet—and take a minute to make sure your goggles fit it properly. ☺

6. You can contact Lisa Howard at lhoward@skilouise.com or (403) 209-3312 for more information.

Brain buckets

A recent study by Dr. Jasper E. Shealy entitled "Head Injuries and Helmets in Alpine Sports" concludes that head injuries became *more* severe when the victim was wearing a helmet. That's not because the helmets are malfunctioning; on the contrary, it appears that wearing a helmet gives skiers a feeling of invincibility that inspires them to take unnecessary risks. The study found that when helmeted skiers crashed, 67 per cent had injuries greater than mild concussions and only 23 per cent suffered the same fate without helmets. Shealy's conclusion: if you're going to wear a helmet, you should continue to ski at the pace you did before you put it on.

Death by misadventure

According to the National Ski Areas Association (an American organization), recreational sports fatalities in the year 2000 broke down as follows: 109 people died while scuba diving, 1,500 while swimming, 701

while boating and 800 while cycling—but only 35 skiers and 12 snowboarders died during the same period. The NSAA report failed to provide any more details on the specific cause of death—i.e., being struck by a car, lost in a hurricane or swept away by an avalanche.

Kimberley contest

The Canadian Telemark Championships are taking place at Kimberley this weekend. The sprint classic will be run on Saturday and the giant slalom on Sunday. Participants can enter in three categories: expert, citizen and master, and it's not too late to register. Call (250) 427-4881 for more information. ☺

Fall LINES

BY HART GOLBECK

No fish

Trying to provide something different from the normal fare, the Caribou Hotel at Marmot has begun serving generous helpings of sushi in the panorama room on Sundays. For \$5.95, we received 12 slices of salmon maki with wasabi and all. The atmosphere was fun and the beautiful view of the valley through the picture windows really made it a wonderful meal.

Big air, big money

Large Big Air events are making their debut this spring. The cash prize is quite sizable—\$10,000 is up for grabs this year. It's an incredibly exciting spectator event and it'll be going down at Wintergreen on Feb. 23, Nakiska on March 16, Fernie on March 30 and Lake Louise on April

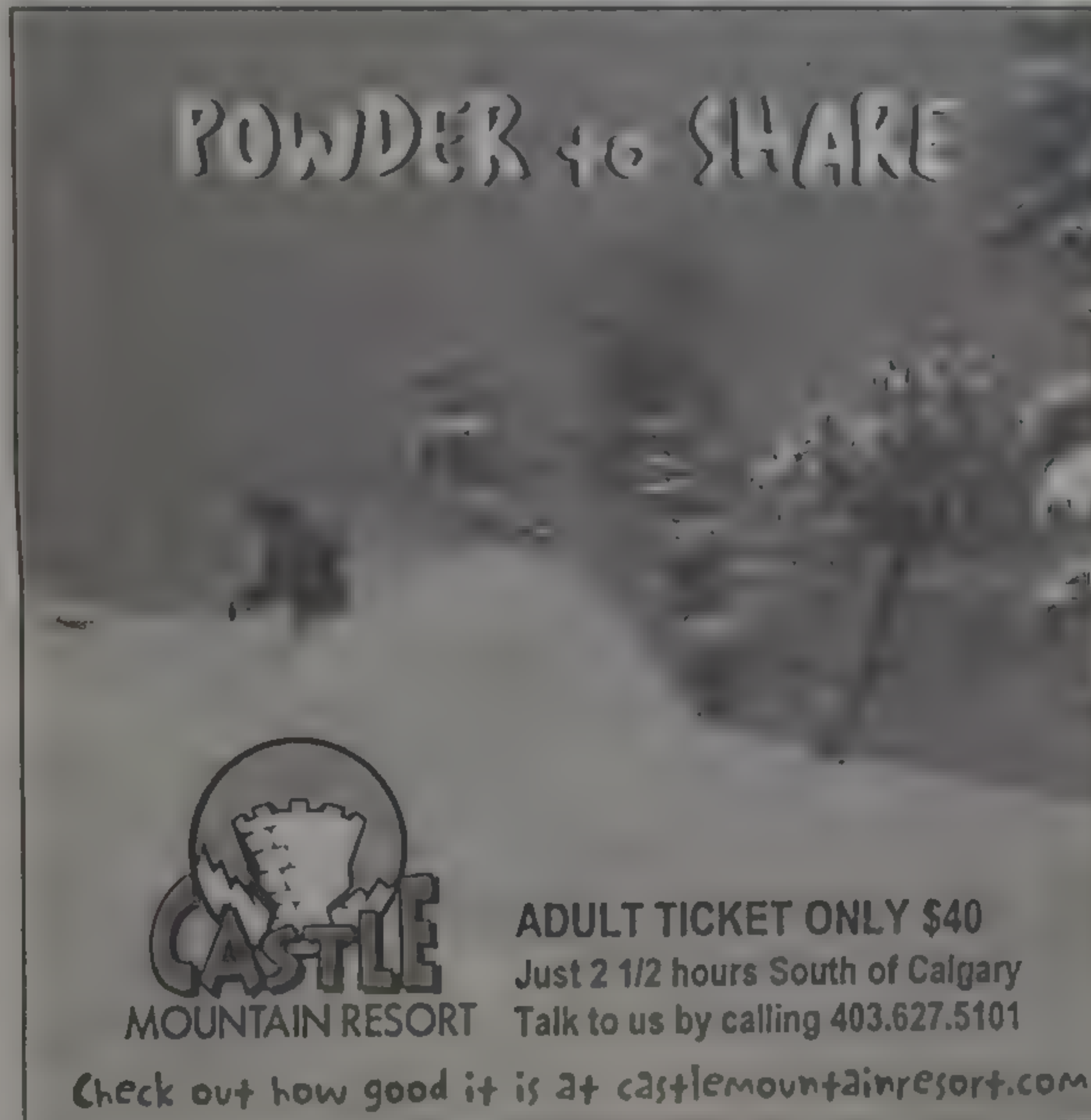


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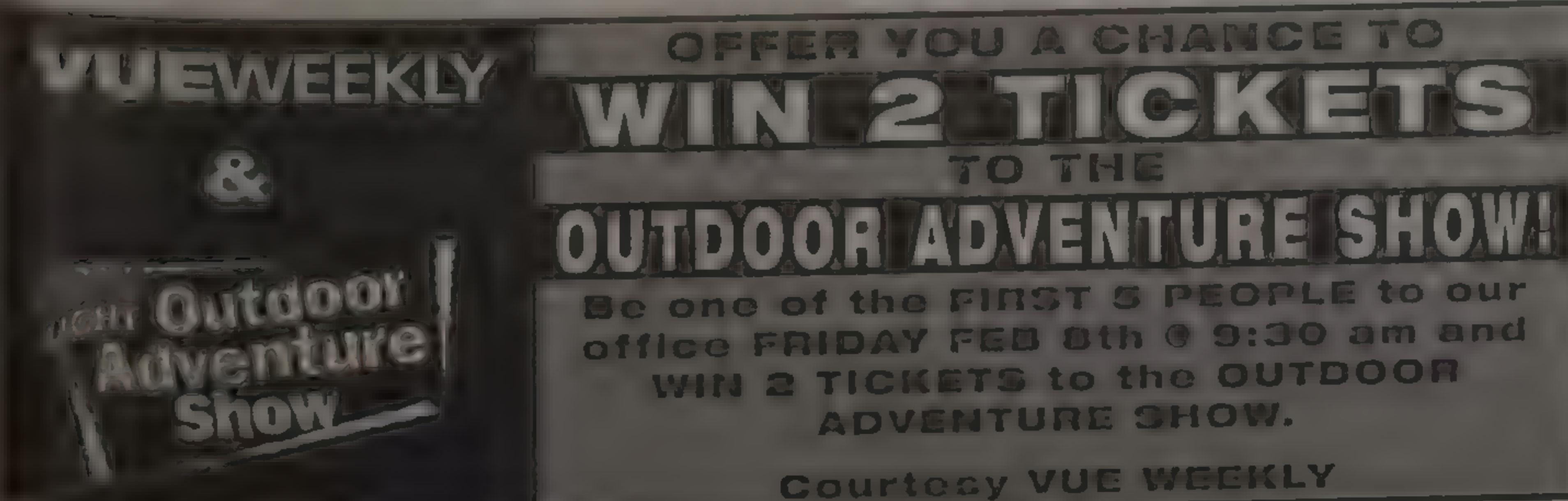


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BY WAYNE ARTHURSON

Marvelous Marv

Marv Machura • With John Spearn and Tim Somerfield • Uptown Folk Club at Woodcroft Community Hall • Fri, Feb 8 Marv Machura likes to tell a story. He's an English teacher for a local college, so of course he likes a good story. But Machura likes to tell most of his stories in song—songs that often deal with historical western Canadian themes and stories about the Riel Rebellion and Ukrainian settlements.

"I'm a narrative type of songwriter," he says. "The story medium is the heart and soul of folk music and I just keep working on trying to tell a story in three minutes. Get those characters fully developed and everything else. I know when people think of Canadian folk music they think Celtic or cowboy, but I'm neither, so why pretend? And there is so much more to our rich musical heritage—what about Ukrainian music or Cree? My songs are pieces of my western Canadian experience."

Machura got his professional start, so to speak, by playing in Ukrainian wedding bands. "That was interesting and a lot of fun," he says, "and I think the music I create has that Slavic flavour. It's got to be influenced by all those millions of Ukrainian folk songs I played." He laughs. "You know, those traditional Ukrainian weddings can go on for seven hours and the guy with the fiddle, he can go on for days and never get tired. Song after song after song—it's like a spirit that possesses him and if you're playing along, you have to follow him."

From Ukrainian weddings, Machura evolved through various bands, ending up in a folk-rock cover/original combo called the Pembina River Band. That group broke up a few years ago and Machura found himself pursuing a solo career. He released a disc, *Big Hill King*, and is slated to head back into the studio to record the follow-up. (Hopefully it will be released this year.) He's also got 20 songs published in Nashville waiting for some artist to record them. "I get a call now and again that a song's going to a manager," he says, "and boy, it's great to hear something like that. And I've been getting good reports back and if somebody would do a song, that would be amazing. It's going to happen. There's some great singers out there and there seems to be some interest in my style of songs."

Tickets for Machura's show are \$8 in advance (available at Alfie Myhre's Music, Blackbyrd Myoosik and Clea's Bookshop) and \$10 at the door. Doors open at 7 p.m.

Tell them Willie P. is here

Willie P. Bennett • With Michael Stack • Queen Alexandra Community Hall • Fri, Feb 8 He's been called one of Canada's gutsiest and most rewarding songwriters. Presently



Project Wyze might be Canada's answer to rap metal hybrids like Limp Bizkit, but they're certainly making their own name. Their debut album *main-stranger-friends* has managed to creep up the gold stage with barely any radio airplay, and they've been asked to open for the king of metal, Ozzy Osbourne. "We're pretty excited about this," laughs lead singer. "This has been kind of a dream for all of us to have come true." Just don't expect a gentle rap between the fellow rapper Bobby D. the Ozzy. Catch Project Wyze when they take over Red's on Saturday along with Lit, Naked, Swollen Members, and Jelleestone.

touring North America as Fred Eaglesmith's mandolin/harmonica player, folk legend Willie P. Bennett is also one of Canada's top roots recording artists and songwriters. In 1999, he received a Juno Award for Best Roots/Traditional Solo Album for *Heartstrings*. And in 1996, Blackie and the Rodeo Kings released a tribute album of Bennett songs called *High or Hurtin'*.

For more info on this and other Northern Lights Folk Club shows, call 438-2736, e-mail werthman@telus-planet.net or check out their website at www.connect.ab.ca/~northlite.

My God! They booked Kenny!

Kenny Hess • Horizon Stage (Spruce Grove) • Sat, Feb 9 Chances are you've never heard of country singer Kenny Hess, but he's not offended. Hess has been called "Canada's best kept country secret," and that's just the way he likes it.

"It's a wonderful thing for me to be called that," says the 40-year-old. "I've been in this business for 25 years and I can honestly say that, because my secret has been kept, I've never had to go through what other people go through, which is the ups and the way-downs, and also the perception of the down. The media, through all their good intentions, tend to make more out of a low point in a person's career than there really is. Sometimes people's careers aren't at a low; they're just between highs. And because of that, nobody's really taken notice of my lows because they really haven't been low. They've just been in-between, periods of rest, and I've been able to put out eight albums without having anybody say, 'God where were you for so long?'"

Of course, that just begs the question: where *has* Kenny Hess been for such a long time? It's true that he really is a secret talent. He started his singing career at age four, singing gospel tunes; he formed his first band at age 14 and released eight albums over the past 13 years. He's had six Top 20 country hits

in Canada, two number-one country hits in Europe and has opened for some of the biggest names in country music—Garth Brooks, Reba McEntire, Tanya Tucker and Ricky Van Shelton.

"Back in the days of Merle Haggard and George Jones," Hess says, "they never sold millions of copies. They only sold a couple hundred thousand records at a time, but they had 30-year careers. But now for big country stars, if you only sell a million records out of the box, and for the next one you only sell half a million, your career's over. And that's sad. People forget that; they think that if you're not at the very top then you're not doing well. But I've made a good living out of this—I get to go fishing every day, I get to play hockey when I want, people sometimes recognize me and it's like I'm one of the good ol' boys."

Hess is more of a hardcore country singer, singing the kind of music that was heard on the radios decades ago, not the kind of music on today's country radio—"radio candy," as he calls it. He grew up on the sounds of Hank Williams, George Jones and Merle Haggard, and even as young boy he knew music would be his vocation. "Just like a carpenter, a guy who's given the hands to carve a beautiful piece," he says. "I was given a blessing with my voice. I didn't have to guess what I was going to be when I was an adult. I thought I'd maybe be a heavyweight champion or a professional hockey player as well as a country singer, but the fact that I easily beat up ended my boxing and hockey careers. But I'm a happy man."

Tickets for Hess's show are \$20 for adults and \$15 for seniors and are available at the Horizon Stage Box Office (962-7631) or TicketMaster (451-8000).

Divine secrets of the Sonic Sisterhood

Sonic Sisters • Bonnie Doon Community Hall • Sat, Feb 9 What do you get when you gather together some of Alberta's top female singer/song-

riters? Pick the right ones and you might get the Sonic Sisters, a powerhouse of talent and voice set to play tonight for the Alberta Roots Music Society. Tickets for this concert are \$12 in advance (available at Alfie's Music, Blackbyrd Myoozik, Alfie's Bookshop, Sound Connection or on the Square) or \$15 at the door. Opening the show will be Ellipsis.

The idea behind the Sonic Sisters began when Cori Brewster hosted a jam session on CJRB by the same name on which she invited great male artists to perform. This time around, the Sonic Sisters are Lin Elder, Ann Loree, Terry Morrison, Tanyss Nixi, and Friend and Brewster herself. Brewster released her first single in 1989 and quickly hit the country charts, appearing in festivals and performing on shows like *The Tommy Hunter Show* and *Country Beat*. She has subsequently released two albums, *One More Mountain and Stones*.

Lin Elder is probably best known as a member of Jann Arden's band. Her solo disc, *One Beautiful Wife*, came out in 1998. Ann Loree also has a Jann Arden connection—she wrote the song "Insensitive," which earned her a BMI award to mark the song's having picked up over a million radio plays in the U.S. (A cover version by Leann Rimes didn't hurt that total, either.) Terry Morrison, meanwhile, is known for these parts for her unique and creative guitar work and her show-stopping performances. Tanyss Nixi has been a fixture on the Edmonton music scene for a number of years, first as a member of the band Soft and then later as a country singer. And Ann Loree fronts a punk band, plays in a

jazz trio and performs as a solo artist.

Don't forget to MacDuhk

Scrúj MacDuhk • Tin Pan Alley • Tue, Feb 12 Although their music is steeped in the traditions of Celtic reels and jigs, old Appalachian string music and French-Canadian folk songs, Winnipeg's Scrúj MacDuhk isn't against making changes. Not even big changes.

Since the band last appeared in Edmonton, they've gone through an almost complete line-up change. Save for band founder and banjo-picker Leonard Podolak, Scrúj MacDuhk is an entirely new band. The new members, many of them regular players on the Winnipeg scene, include lead vocalist Jessica Havey, guitarist Jordan McConnil, percussionist Rodrigo Munoz and fiddler Tania Elizabeth.

So why the shakeup? Podolak's answer is a little cryptic. "Well, you know, people move on and stuff, that's all that is," he says before changing the topic. "But what's really cool is it's still the same kind of music. It's old-

time music, we're still an acoustic folk band. However, everybody brings what they bring. We don't exactly sound like the last lineup, but at the same it's still the same high-energy stuff. Music is a language and everybody has their own kind of dialect."

The new lineup has been together since October. But Munoz, who is originally from Chile, isn't that familiar with the folkly Celtic influences of the group. "He's the leader of an eight-piece salsa band called Papa Mambo," Podolak says, "but he's not really familiar with the traditions that we follow. He comes from a totally different musical background. But Scrúj has always been about fusion and mixing stuff up. And he's a local player, and like a lot of musicians, he's always looking for something new and different to play."

The band's Edmonton stop at Tin Pan Alley is part of a quickie tour the band is doing that'll hit Calgary and Idaho before ending up on the coast. After that, they'll enter the studio in April to record the follow-up to their successful second album, 1999's *The Road to Canso*. ☐

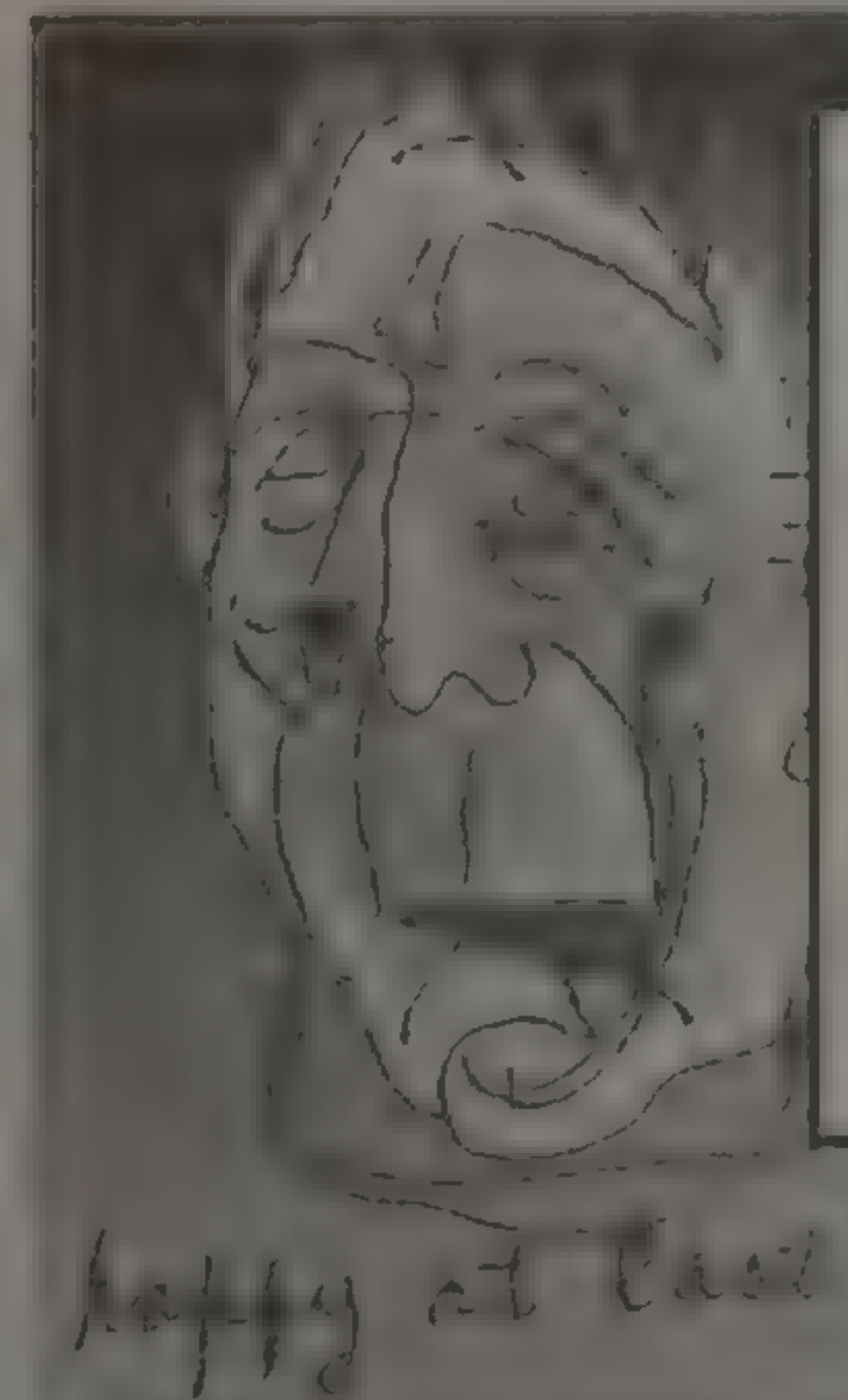
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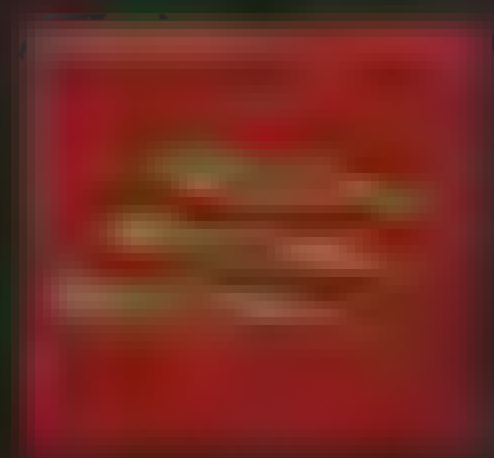
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REV 10030-102 St., 423-7820. THU 7: Veal, The Cleats, The Skinny. FRI 8: Mico, In Harm's Way, Time and Again. THU 14: Old Reliable, Brundlefly. FRI 15: Woodabeen, Cripple Creek Fairies, Hardy Drew and the Nancy Boys.

BLUES AND ROOTS

ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Hall, 9240 93 St. SAT 9 (8pm): Sonic Sisters with Ellipsis. TIX \$12 adv. tickets @ TIX on the Square, Alfie Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection; \$15 @ door.

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 9: Uncas. No cover. SAT 16: Brundlefly.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 7-SAT 9: Jack de Keyser. SUN 10: All-Stars. MON 11-SAT 16: Russell Jackson. SUN 17: The Blues on Whyte House Party All-Stars.

CALIENTE NIGHTCLUB 10815 Jasper Ave., 425-0850. SUN 17: DJ Majess, Ricky J., Genie (female soul group).

CAPITOL HILL PUB Blues at the Hill, 14203 Stony Plain Rd., 454-3063. FRI 8-SAT 9: The Lionel Rault Band.

CONRAD'S SUGARBOWL ON 124TH 10724 124th St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests.

DEVON HOTEL Restaurant, 1 Huron St., Devon. THU 7: Genie (female soul band). Fundraiser.

THE DRUID 11606 Jasper Ave., 454-9928. MON 11: Traditional Irish Session. TUE 12: Chris Wynters (from Captain Tractor). WED 13: Trio Night.

EDMONTON BAHAI CENTRE 9414-111 Ave., 423-4771. SAT 9 (7:30pm Door): Kevin Cook (singer/songwriter) and Shani

Mootoo (reading). Free.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 7: Open Stage. FRI 8: Mike Sadava. SAT 9: Kauni. THU 14: Open Stage.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-6410, 420-1757. FRI 15: Dennis Lakusta.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome.

J & R's GRILL AND BAR 4003-106 St., 436-4403. SAT 9 (9pm-1am): Mr. Lucky (blues, boozie, R&B). No cover.

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NEWFIE BILLET BAR AND GRILL 15003-118 Ave., 451-8555. FRI 8-SAT 9 (9pm): The Gosse Brothers. \$7 cover.

N'OTHER PLACE 11540 Jasper Ave., 424-4489. •Every SUN (5-9pm): Jam w/ KGB Kev and Stormin' Norman.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 438-2736. FRI 8: Willie P. Bennett, Mike Stack. TIX \$12 adv., \$14 @ door. SAT 16: Valdy, Down to the Wood. TIX \$15 adv., \$17 @ door.

O BYRNE'S 10616 Whyte Avenue, 414-6766. •Every TUE: Celtic Night w/ Shannon Johnson and friends.

THE POLISH HALL 10960-104 St. FRI 8: Comedy show and dance party: DJ Whoo Kid, Genie (female soul band).

RITCHIE HALL 7727-98 St., 479-6756, 413-9889. FRI 15: Alton Ellis, DJ Sound Explosion, Janaya Ellis (Reggae), Genie (female soul).

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. THU 14: Jimmy. SUN 17: Open jam with Mike McDonald.

ROXIES BAR AND GRILL 124TH STREET 10315-124 St., 482-1600. •Every SAT (5-9pm): Alberta Crude (blues, country).

SCHULTZ ALBERTA'S IRISH PUB Whitemud Crossing, 485-1717. •Every MON: Open stage hosted by Chris Wynters.

SECOND CUP 10303 Jasper Ave., 424-7468. •Every Thu (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 7 (9:30pm): Elsie Osborne (R&B). \$3 cover. FRI 8-SAT 9 (10pm): Hot

Cottage, Craft Horns (blues, swing). \$6 cover. SUN 10 (10pm): Sunday Night Live My Huge Ass, Killer Comedy Show, DJ Dudeman. \$6 cover. MON 11-WED 13 (9:30pm): My Huge Ass. No cover. THU (10:30pm): Welcome to The Playboy Mansion (female impersonators). \$5 cover. FRI 15-SAT 16 (10pm): Plaid Tonged D. (CD release party), w/ Mike Molotov and the Flying Cocktails. \$6 cover. SUN 17 (10pm): Sunday Night Live: Rotting F. Killer Comedy Show, DJ Dudeman. \$6 cover.

SUGARBOWL CAFÉ AND BAR 109 Ave., 433-8369. •Every FRI songwriting night. FRI 8: Dark Eyed Junco. \$3 cover. SUN 10 (2pm): Proxyboy, Thomas C. FRI 15: Steve Loree (Greyhound Tragedy). \$5 cover.

TIM'S GRILL 7106-109th St., 413-9606. FRI 8 (9:30pm): Brian Gregg w/ Patsy Amico. No cover. FRI 15 (9:30pm): D. Ladouceur. No cover.

UNIVERSITY OF ALBERTA Myer Hor Theatre, Students Union Building. FRI 8: Bringing Fish. SUN 10 (8:00pm): The Les. Quitzau Very Electric Trio, Mae Moore. TIX \$16 @ Blackbyrd Myoozik, TicketMaster.

UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave., 436-1554. FRI 8 (7:30pm door): Songwriter Teachers: John Spearn, Tim Sommerfield, Marv Machura. TIX \$8 member, adv. \$10 @ door.

WEST END CHRISTIAN REFORMED CHURCH 10015-149 St., 482-7649. SAT 9 (2pm and 7pm): Stoner Kokopelli Performance Troup, Prairie Voice Edmonton Children's Choir. TIX \$12 adv. \$10 student/senior, \$4 child under 14 door or TIX on the Square.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. 420-1757. SAT 9 (8pm): The World at Winspear: Celebrating Sarah Vaughan Dianne Reeves with the Edmonton Symphony Orchestra. TIX \$49 orchestra/dress; \$45 upper circle; \$39 gallery.

YOGA LOFT 10309 Whyte Ave. (next to Alhambra Bookstore), 439-3409, 903-6111. SAT 9 (8pm): Nada-Avaz: Music of India Persia and Afghanistan. A celebration of global understanding featuring Amie Maciszewski (sitar, esraj), Ojas Joshi (tabla), Amir Amir (Persian santoor), Cassius K. (voice, tabla), Kirk Bishop (guitar), Aziz Ahmad (voice, daira). w/ members of the of A Indian Music Ensemble. TIX \$10 \$8 student/senior.

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Drive, 423-6210. SUN 10 (2pm): Patsy

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MUSIC WEEKLY

Continued from previous page

RECITAL: Don Ross (clarinet). •434-0569. FRI 15 (8pm): Interdisciplinary Concert: Joseph Lai (composer/pianist), Charles Hudelson (clarinet), Evan Verchimen (viola).

CALVARY LUTHERAN CHURCH 10815-76 Ave., 420-1757. SAT 16 (7pm): Carnavale presented by Cantemus Canada. TIX \$8 adult, \$5 child 12 and under @ TIX on the Square. \$10 adult, \$5 child @ door.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq. 428-1414. THU 14 (8pm): Lighter Classics: From Tragedy to Triumph Valentine's Day Concert. Richard Westerfield (guest conductor). TIX \$20-\$60 Winspear Centre box office. Student/senior pricing available. \$10 student rush seats available one hour prior to performance with valid ID. SAT 16 (2pm): Symphony for Kids: *Maestro Orpheus and the World Clock* with the Edmonton Symphony Orchestra, David Hoyt (conductor).

ANNOX EVANGELICAL FREE CHURCH 104 St., 84 Ave., 420-1757, 424-3685. FRI 8 (8pm), SUN 10 (2pm): Gloriana-Music of the Elizabethans: Cantilena Consort with Mireille Rijavec (mezzo-soprano). TIX \$15 adult, \$10 senior/student @ TIX on the Square, @ door.

OPERA NUOVA Gini's Restaurant, 10706-142 St., 420-1757, 487-4844. SUN 17: Dinner Cabaret Series (harp and voice). TIX @ TIX on the Square, and Nuova Hotline.

THE RAGA-MALA MUSIC SOCIETY Convocation Hall, U of A Campus, 487-7931. FRI 15 (7:30pm): Shujaat Husain Khan (sitar), Hemant Ekbote (tabla). TIX: \$15, \$12 member.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St., 420-1757, 429-1655. SUN 10 (3pm): Sundays at 3 Recital Series: Robin John King. TIX \$12 adult, \$10 student/senior, child 12 and under free. Tickets @ TIX on the Square.

VISIONARY COLEGE 30, 5800 St. Albert Rd., St. Albert, 460-4430. SAT 9 (7pm): Ralitsa Tcholakova (violin) w/ Dimiter Terziev. TIX \$10. SUN 10 (2pm): Ralitsa Tcholakova (violin) w/ Dimiter Terziev workshop. TIX \$15 participants; free for listeners.

COUNTRY

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-7631, 451-8000. SAT 9 (7:30pm): Kenny Hess. TIX \$20 adult, \$15 student/senior @ Horizon Stage Box Office, TicketMaster. SAT 16 (7:30pm): Hoja (a ppella quartet). TIX \$15 adult, \$10 senior/student.

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •Every THU (7:30-11:30pm): Open Jam with Jim and Penny.

JAZZ

COAST EDMONTON PLAZA HOTEL 0155-105 St., 4885043. SAT 16 (5pm dinner; 7pm music): Rollanda Lee and Canadian Allstars Jazz Band w/ Borgy Borgerson (banjo/vocals), Lou Williamson (drums), Ken Shoultz (Trumpet). TIX: \$37.50 dinner/dance; \$20 dance only.

OUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 7 (9pm): Ian and Fred (Hi-Phonics). FRI 8 (9pm): Shelley Jones. SAT 9 (9pm): The Frk Trio. FRI 15: Brett Miles. SAT 16: The

VALENTINO'S 10612-82 Ave., 434-107 THU 7 (8-11pm): Dawn Chubai Trio. FRI 14 (8-11pm): Jeff Hendrick Trio.

ST. ANDREW'S UNITED CHURCH 9915-48 St., 420-1757. SAT 2 (2pm and 7:30pm): *Form and Nuf* presented by the Columbia Jazz Choirs. TIX \$10 adult, \$8 student/senior, \$25 family @ door, TIX on

WINDBIRD SUITE 11 Tommy Banks Way, 03 St., 86 Ave., 432-0428, 451-8000. FRI SAT 9 (8pm door): Bud Shank, Joe Barbera. TIX \$16 member, \$20 guest. FRI 5 SAT 16: Kent Sangster.

MARI'S ON 1ST 10117-101 St., 425-51. FRI 8 (8pm-midnight): Wes Yaciuk. THU 14 (6-10pm): Shelley Jones. FRI 15 (8-

midnight): Dawn Chubai.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 7-SAT 9: Sherman Rowe. MON 11-SAT 16: Sherman Rowe.

ROSE AND CROWN PUB Sheraton Grande Hotel, 441-3036. THU 7-SAT 9: Tim Becker.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 7-SAT 9: Darryl Kitlitz.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 7-SAT 9: Mark Magarrigle. TUE 12-SAT 16: Dave Hiebert.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 7-SAT 9: Sam August. MON 11-SAT 16: Mark Magarrigle.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 7-SAT 9: Derrick Sigurdson. WED 13-THU 14: Yves Lecroix. FRI 15-SAT 16: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 34.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 8-SAT 9: Silverhawk. FRI 15-SAT 16: Rubber Soul (Beatles tribute).

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 7-SAT 9: Souled Out. FRI 15-SAT 16: Clockwerk.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 15: Jimmy Rankin (pop, roots rock). TIX \$21 adult, \$19 child/senior.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 8-SAT 9: Think Not Think (blues/rock). FRI 15-SAT 16: The Usual Beauty (rock).

JUBILEE AUDITORIUM Kaasa Theatre, 11455-87 Ave., 451-8000. MON 11 (8pm): Flashback to the '60s: Herman's Hermits starring Peter Noone; The Turtles starring Flo and Eddie; The Grass Roots starring Rob Grill. TIX \$65 @ TicketMaster.

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 7: Hot Karl. FRI 8-SAT 9: Rhythm Slave. THU 14: Xlth House. FRI 15-SAT 16: My Huge Ass.

LION AND CROW PUB 367 St. Albert Trail, St. Albert, 460-8044. FRI 8-SAT 9 (9pm-1am): The Hoffman-Brown Band.

MYER HOROWITZ THEATRE U of A Campus, SUB, 420-1757. THU 7 (8pm): An Evening of the Music of Elton John: Rhonda Withnell (vocals), Brent Rock (piano), Ken Hoffman (saxophone), Don Bradshaw (bass), Dwayne Hrynkiw (drums), Jim Head (guitar). Benefit. Proceeds to the A.L.S. (Lou Gehrig's Disease) Society of Alberta. TIX \$20 @ TIX on the Square, @ door.



OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every MON (9pm): Open stage hosted by Willy James. •Every THU: Battle of the bands. Starting Feb. 14. THU 14: Stooan Koan vs Smiling Joe Blob.

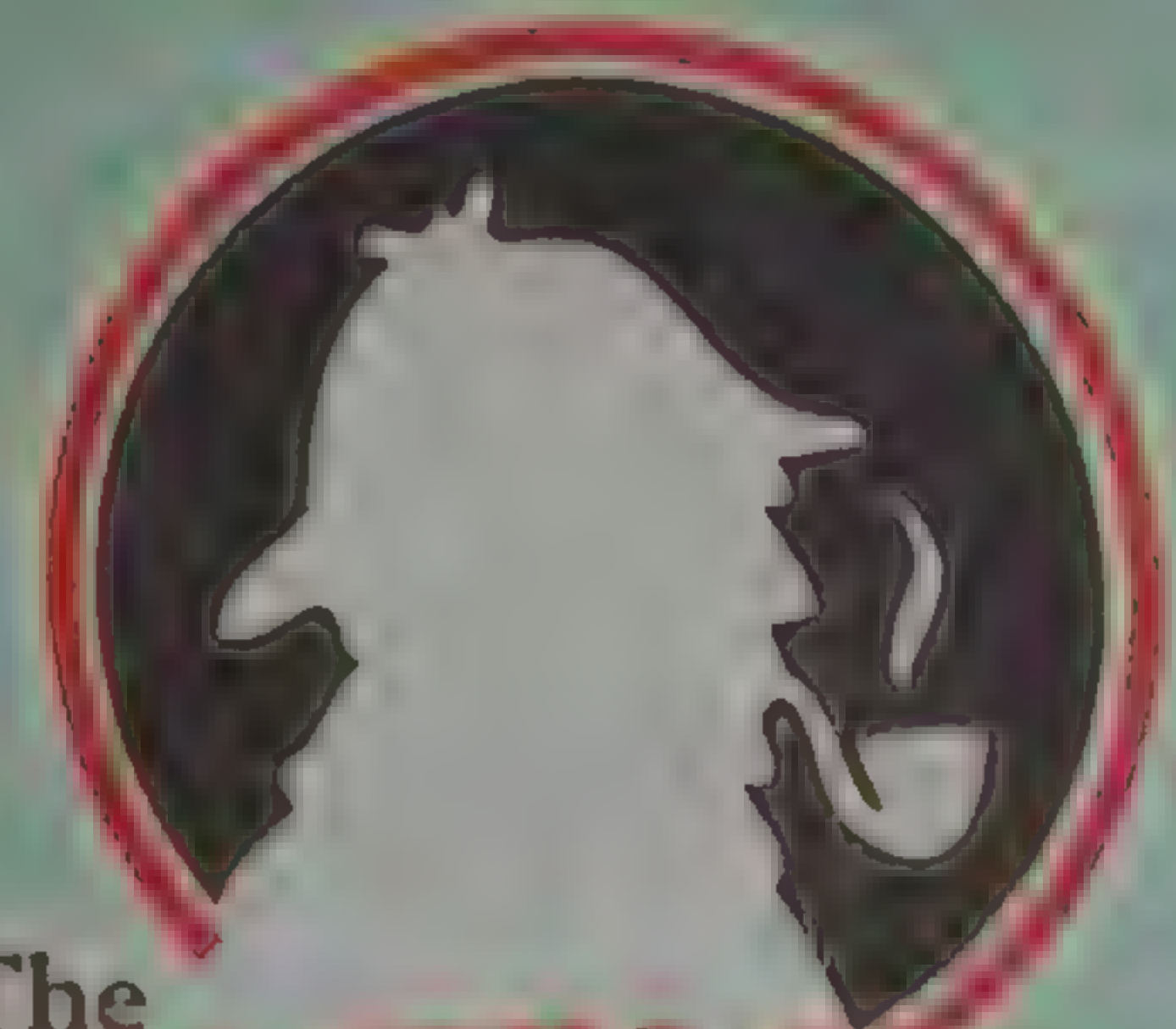
RED'S WEM, 487-2066. FRI 8: Jerry Doucette, Lemon Juice. TIX: \$6 adv., \$8 day of. SAT 9 (6pm door): Bif Naked, Project Wyze, Swollen Members, Jelleestone, Freshbread. All ages w/ licensed area.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave., 479-4266. FRI 8-SAT 9: Typhoid Mary. FRI 15-SAT 16: Hotter Than Hell (Kiss tribute band), Motherdown, Crush. TIX \$10 @ door.

STRATHEARN PUB 9514-87 St., 465-5478. Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 8: One Fever (roots, rock, reggae). SAT 9: The Mahones (Celtic rock). TUE 12: Scruj Macduhk (folk revivalist). \$5 cover. THU 14 (7:30pm): Brett Miles (jazz). (10pm): Magilla Funk Conduit (dancing).

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 7-SAT 9: Matthew's Grin. \$5 cover. TUE 12: Urban unplugged. \$5 cover. WED 13: Xlth House. \$5 cover. THU 14: Black Valentines: Mammoth. \$5 cover. FRI 15-SUN 17: F.B.I. \$5 cover.



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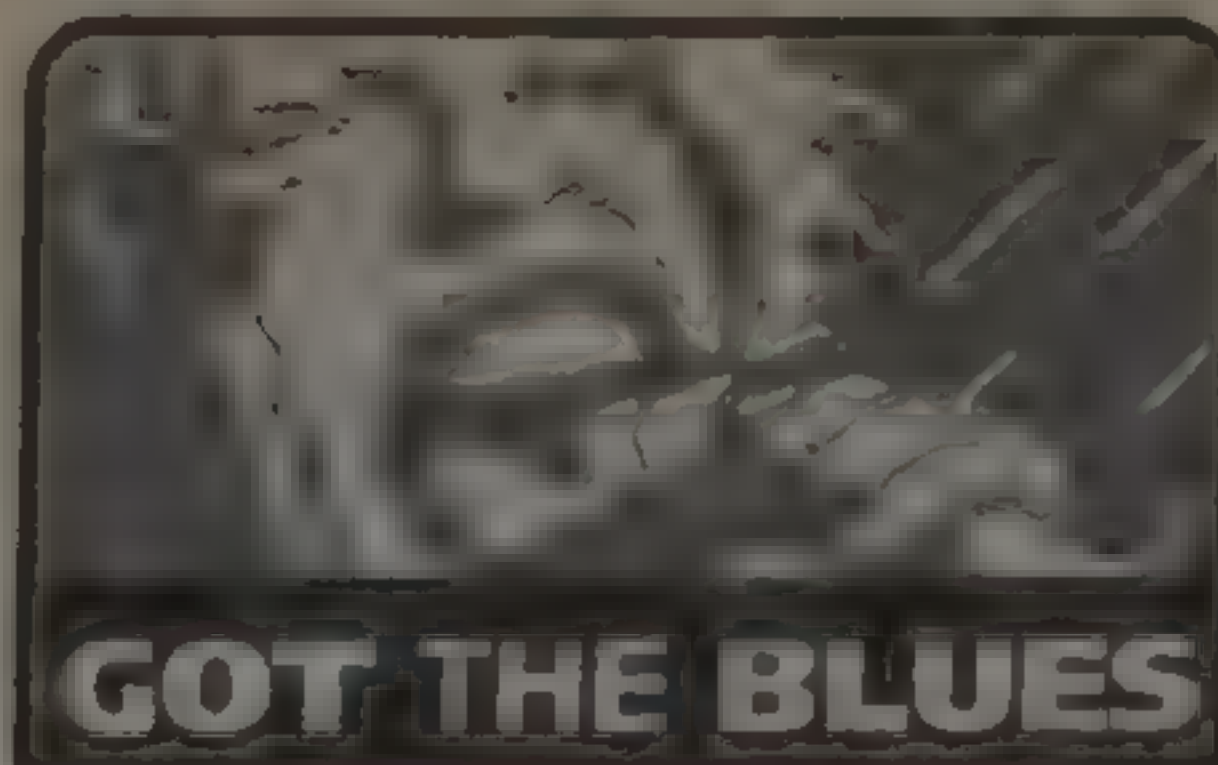
EDMONTON'S BLUES HOT SPOT

FEB 7 - 9
Jack Keyser

FEB 10 - 11
House Party Blues Band

FEB 11 - 16
Russell Jackson

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BY CAM HAYDEN

String theory

Jack de Keyser's latest disc, *6 String Lover*, is out this week (available through Spirit River Distribution and Indiepool) and on it de Keyser displays the mastery of straight-ahead blues, funk and soul that has earned him a reputation as one of the best musicians in the country. Add to that the fact that the disc has an incredible "live" feel and you've got a more than adequate follow-up to 1999's Juno-nominated *Down in the Groove*. The 14 originals on the disc range from hard-blues rockers like "Your Pleasure Is My Business" to the smooth (and appropriately titled)



"Soul Lover." Thrown in for good measure are the swinging "Jump to It" and two acoustic pieces, including the title track. De Keyser is ably assisted by Michael Fonfara's organ and piano and the tight rhythm section of drummer Tony Ajo and bassist Alec Fraser.

De Keyser has had the opportunity over the course of his 25-year career to play with heavyweights such as fellow Hamiltonian King Biscuit Boy in his early days and the likes of Bo Diddley, Otis Rush, Etta James and Duke Robillard as a more seasoned musician. For his stint at the Blues on Whyte, which runs through Saturday night, he's teamed with a dynamite western band that includes Calgary's Kit Johnson on bass along with locals Dave Babcock on sax and Scott Anderson on drums. Make sure you pick up a copy of *6 String Lover* while you're at the show.

Hot pursuits

Blues fans will also want to get to the Sidetrack Café this Friday and Saturday for a dose of big band blues courtesy of Hot Cottage. Guitarist Steve Boddington, drummer Lyndsey Umrysh and bassist Brian Koehli first got together in 1970 and they've managed to stay tight ever since, working hall parties and even the legendary "Hovel" in the early days before cutting an album in 1972 with Walter "Shakey" Horton (since reissued on Stony Plain Records). The past half-dozen years have seen a resurgence of interest in the band with shows at the City Media Club and some self-promoted hall parties—not to mention a 30th-anniversary disc (their recording debut), *Better Late Than Never*, which came out in the summer

of 2000. For their shows this weekend at the Track they will be joined by the Craft Hom Section, a talented group of younger players who have been working with the band in recent years. The music is tight, bright, rockin' blues that will have you up on the dance floor smiling before you know it.

T.O.'d and P.O.'d

As you may have read last week, the 5th Annual Maple Blues Awards were given out in Toronto on January 22. You won't argue that the winners—including Paul Reddick and the Sidemen (Electric Act of the Year, Songwriter of the Year, Recording of the Year and Producer of the Year) and Sue Foley (Female Vocalist of the Year and Guitarist of the Year)—are very talented and deserve to be recognized for their contributions. However, a quick glance at the nominees and winner indicates an interesting phenomenon: apparently the blues don't exist east of Montreal or west of Toronto! The awards are supposedly meant to "honour the finest in Canadian blues," but perhaps in the interest of truth in advertising, they should be called the "Toronto Blues Awards." Regionalism aside, it's great to see that Paul Reddick and the Sidemen have been inked to play the Edmonton Folk Music Festival this summer. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

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System of a Downway

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musical adventur-
ousness makes
defeat a victory

by PHIL DUPERRON

Hailing from a backwater province like Alberta hasn't stopped Calgary's Downway making a name for themselves in the international punk scene. Singer Dave "Junior" Pederson says the band just had to work that much harder to get some recognition. It looks like their effort has paid off, as Downway recently put out their fourth disc, *Defeat Songs*, on Sessions Records, they've toured with heavyweights like Good Riddance, this summer will see them once again on the Vans Warped Tour and they're getting ready to go on tour in Japan. Pederson admits being from a small-sized Canadian city can be a bit of a hurdle in the path of success, but it's one that can't be overcome. "It took us a long time to break into the American market," he says. "It means we have to tour a lot more than most bands at our level. You need to go on there all the time,

at least four times a year, so they don't forget who you are. You need to build up a fan base, find your market then keep hitting them and hitting them."

While the band started out playing straightforward pop-punk, using catchy melodies backed by heavy guitars, Pederson says their sound has matured over time. For one thing, they've gotten better musically. Also, a lot of bands started playing pop as it got more popular. "There's a lot of bands like that now," says Pederson. "We've tried to get away from that. If you compared the new stuff to the old stuff, you'd be like, 'What the fuck?' It's totally different. Punk it's changed a lot. We play faster now but we still keep all the melodies. I'd like to be a band that over time gets heavier instead of that loses their balls."

Downway released its first disc, *Downway Is As Downway*, only six months after they got started. It's a good record, but Pederson says it off quickly as "just our first." The next two discs each did better than their predecessors, and their videos (including one for "Jack Tastes Like Rye") have received a good play on MuchMusic. But Downway's biggest break came after touring with Good Riddance. "Sessions came knocking on our door saying if we wanted to do a record," Pederson says. "We definitely wanted to do it at that. It's worked pretty well."

which makes the constant touring a lot more bearable. They even scored a short tour in Hawaii. Although Pederson says the entertainment-starved Hawaiians paid "mad cash," the cost of the trip was a sacrifice they were willing to make. "By the time we left it seemed like everyone on that island knew who we were," Pederson says. "It was an awesome time."

At first Downway considered moving to the U.S. as a way to further their careers, but they blanched at the thought of leaving family and friends, and living together as well as working together—illegally. Luckily, with the new contract, everything is going their way. "We're not one of those bands whose goal is to get on the cover of *Rolling Stone*," says Pederson. "We wouldn't get there anyway. We don't have an ultimate

goal—it's just accomplishing the little goals that keeps us motivated. It seems to be growing and growing. We're not like the nobodies we were for the last three years." ▽



Downway

Downway

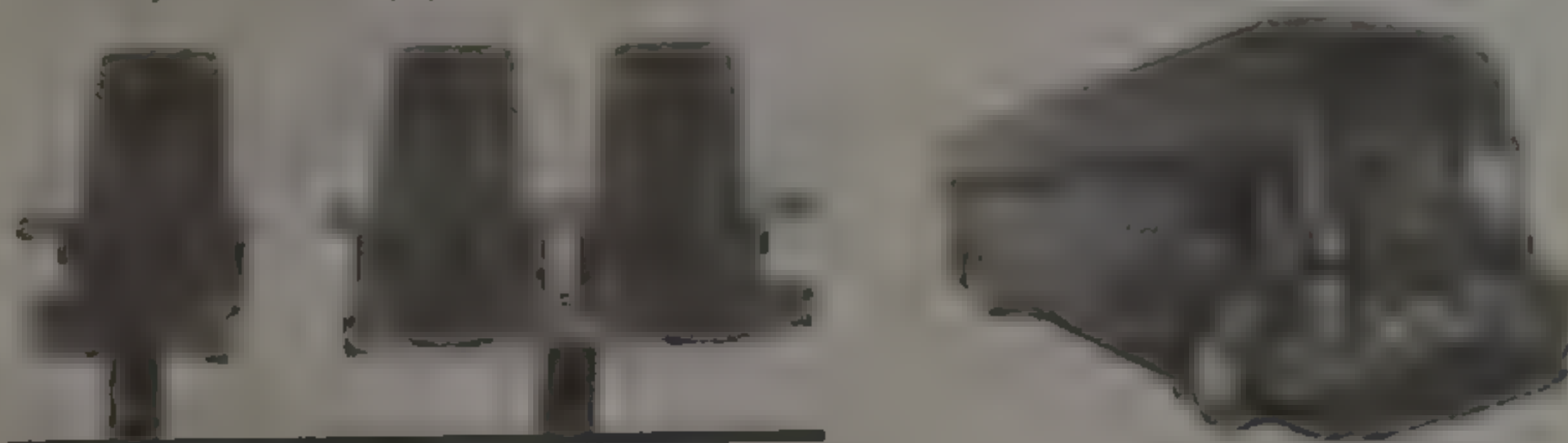
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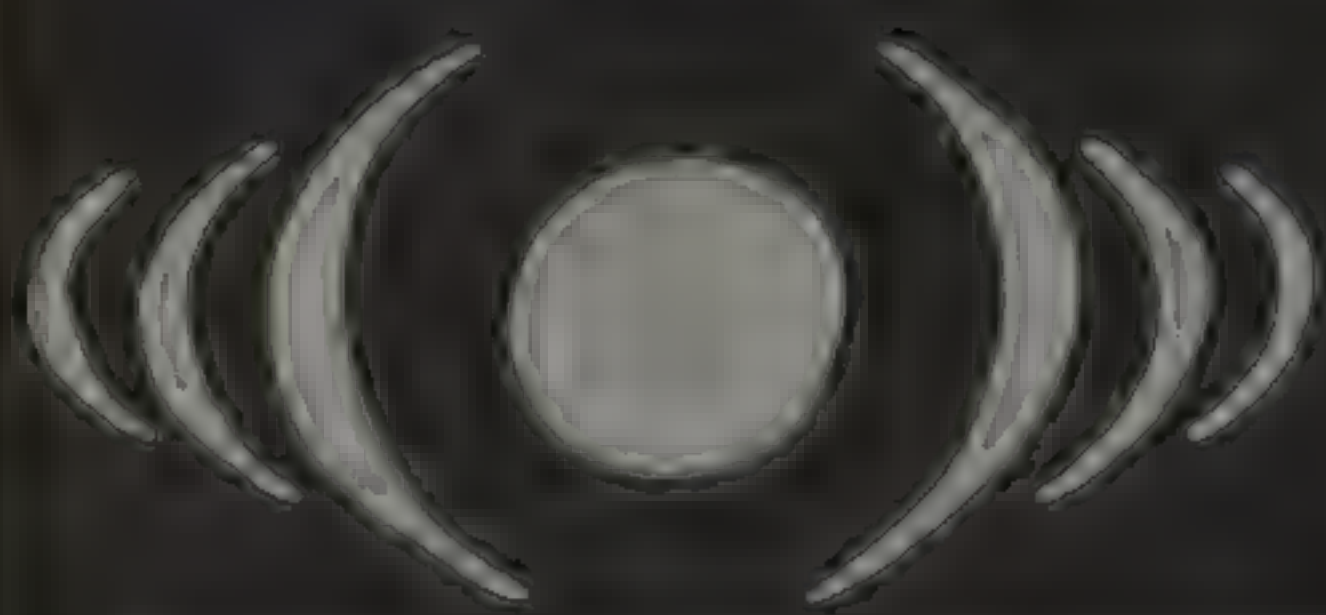
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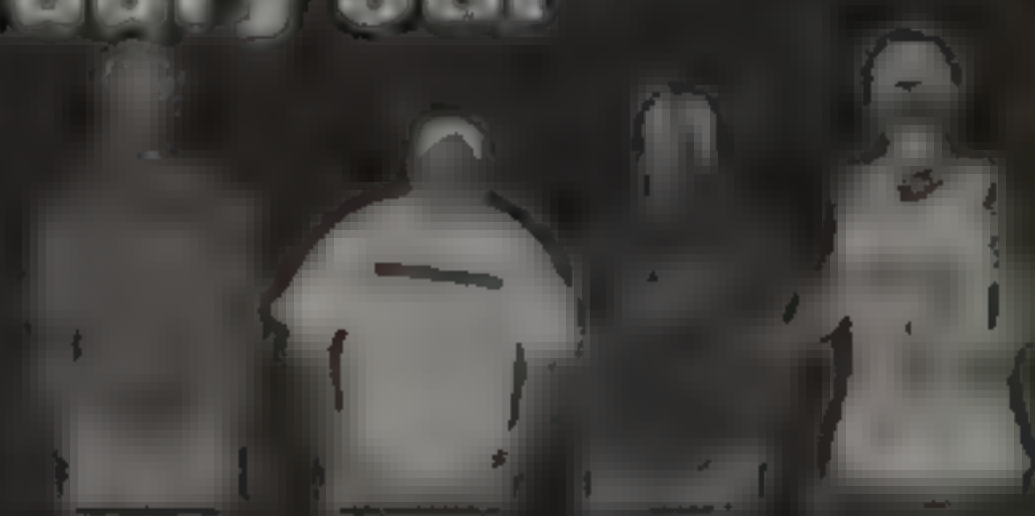
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CLASSICALNOTES

BY ALLISON KYDD

Grzegorz's girl

Dear Maestro Grzegorz Nowak, I'm sorry. When I wrote my last column, I had somebody else occupying your podium on Saturday, February 2. What a capital error, especially when on that very weekend I met you in person! I did not find you "aloof." Your smile was easy and your manner open. You graciously welcomed me into your backstage office during intermission and were so willing to chat that I worried that you might be late for the second half of the your concert.

I appreciated hearing your perspective on the relationship between

the musicians and management of the Edmonton Symphony Orchestra. You presented yourself as the musicians' champion and had much to say about pay structure and how administrative ranks seem to have multiplied while the number of musicians and their wages have not kept pace.

Most important, you asked, "Whose orchestra is it?" To you the answer was obvious. If one took away the administration, the musicians could still go about their business, while without musicians, the symphony would have no reason for being. As for the talk of a second orchestra, it seemed more than a bargaining stance to me. You didn't talk like a man who is preparing himself to move on. If the existing symphony can't give the musicians and the director artistic control—perhaps having separate boards for the orchestra and the performance centre would help—then the Edmonton Philharmonia will be born. Having met you, I hope you achieve those musical goals of which we spoke.

However, I talked to the symphony's chief executive officer, Elaine Calder, just

two weeks ago. She too made sense and, like you, was gracious, personable and available. I find it hard to believe you two can't come to an understanding where most goals are met and nobody loses face. I'll be watching and listening with interest, Maestro

Urke your fingers to the bone

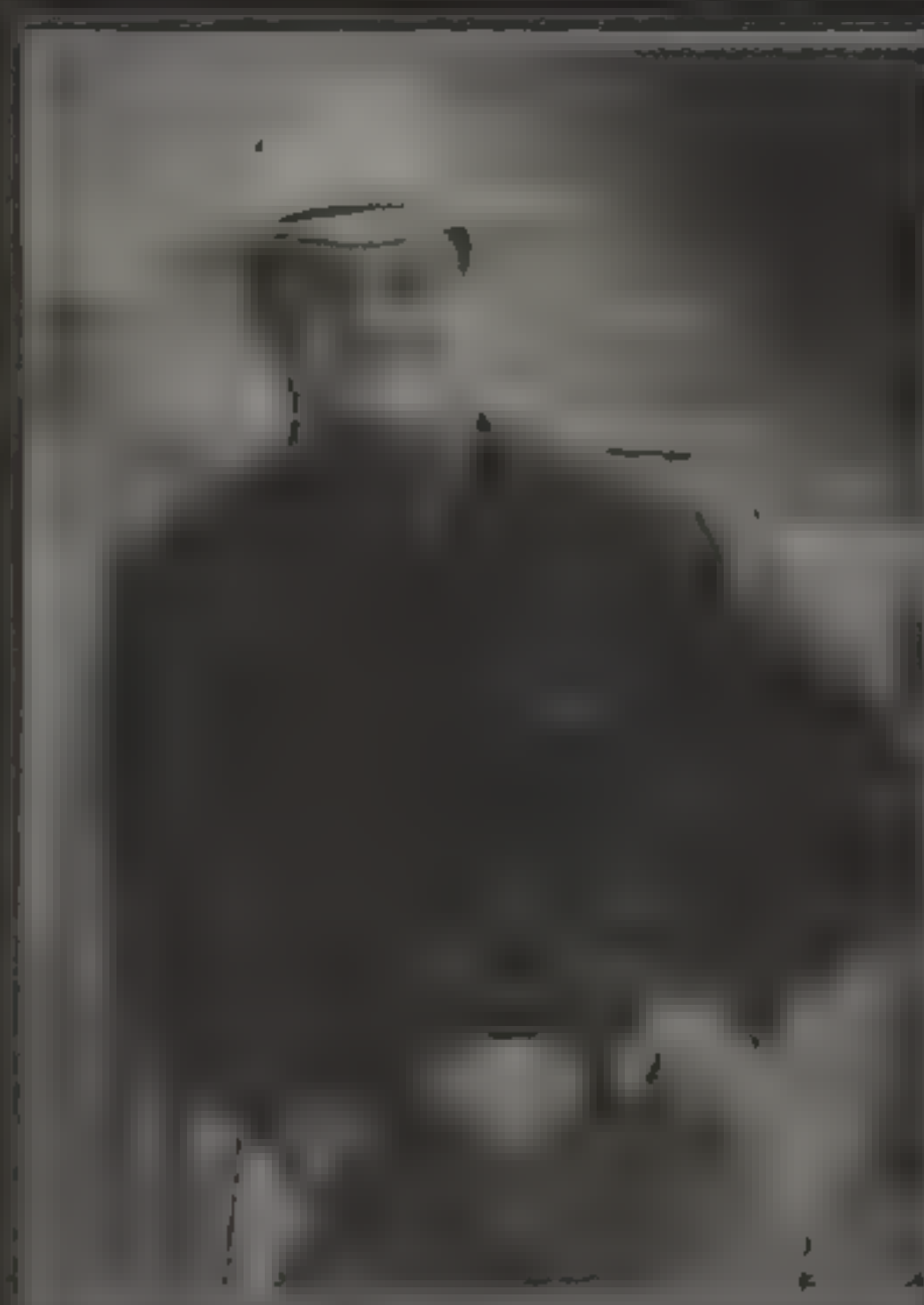
The listening was rewarded last weekend. At the symphony, Jan Urke, visiting assistant professor of double bass at University of Alberta, proved with the world premiere of Gaetano Cappocci's *Melismi Sinfonici* that a bass can pretend to be a 'cello and then some. The low notes rocked the imagination, though I understand it's quite painful to play those higher notes because of the position of the fingers. The work was dedicated to the memory of Krzysztof Nowak, the Maestro's late wife, and the dapper composer was there to collect the applause. *Melismas* were apparently the basis for much European music and intended to express joy and exultation. The *lento* movement, however, also had an urgency and melancholy about it. The double bass seems at home with big flourishes, and it was gratifying to see it spotlighted.

The orchestra coped well with a change of program—Allan Gordon Bell's *Symphonies of Hidden Forces* became Richard Wagner's *Tannhäuser Overture*—and offered a variety of delights in Sir Edward Elgar's *Enigma Variations*. Pockets in the audience also put on a bit of a show, greeting the maestro with cheers and a standing ovation whenever he came onstage.

On February 1, Scott Tennant, founding member of the Los Angeles Guitar Quartet, performed at Alberta College's Muttart Hall. The program was a sampler of Tennant's many interests, covering guitar repertoire and adaptations from Elizabethan times to the present day. Dowland's *Two Galliards* and a *Fancy* were composed for the lute, while the Froberger and Telemann compositions represent harpsichord and Baroque. Tennant, something of a Joaquín Rodrigo specialist and played two of a series of pieces inspired by regions of Spain. They gave him an opportunity to demonstrate his flamenco style with "lots of scale strumming." Other favourites were virtuosic *Grand Overture* of Mauro Giuliani and his encore, the folksy "Go Lassie Go" (also known as *Waltz Mountain Thyme*).

Finally, the long-awaited Tafel Baroque Orchestra, with its director Jeanne Lamon, a Baroque specialist, charismatic performer, was at the spear on Sunday night. The framework for the concert was brilliant: *The 17th Century Tour*, based on readings from 18th-century travel journals, and narrator Blair Williams regaled the audience with various personas. Lamon too was theatrical as she conducted the choir from her position as first violin. Harpsichord Olivier Fortin also helped keep the orchestra sometimes more transparently than we would have wished, as when the winds were out of tune. This transparency was less evident in the balance of the strings, as it was sometimes difficult to hear either the second violins or the cellos. Still, the total effect was charming. Baroque music for the most part expertly played, though perhaps even better on CD than onstage. ♪

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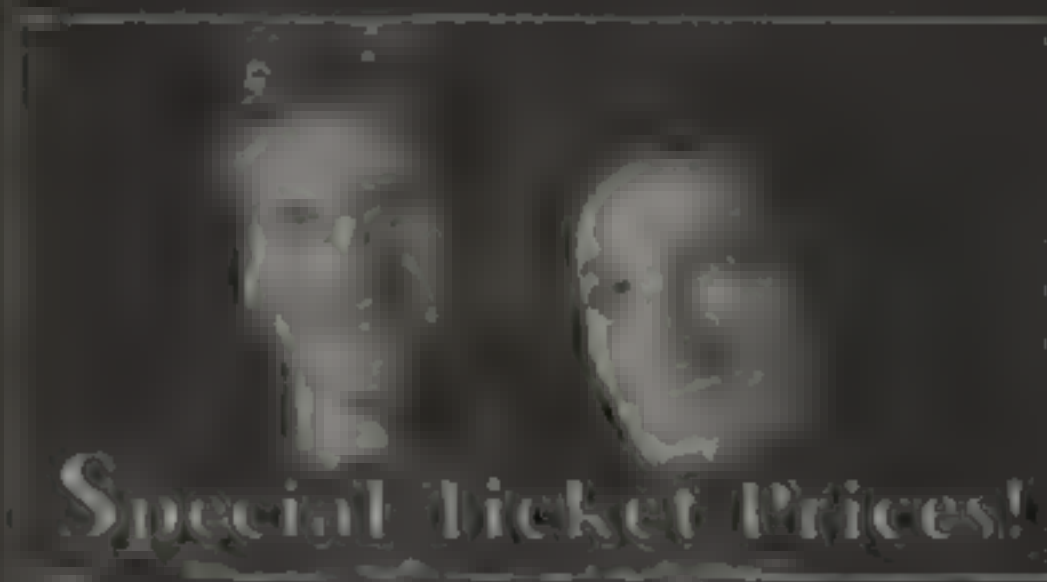
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Vaughan tribute

GABINO TRAVASSOS

"One of the most compelling vocalists in jazz" is how the *San Francisco Chronicle* describes Dianne Reeves. The late Joe Williams said Dianne's the legitimate extension of all the good things that have gone on before, from Ethel Waters to Ella Fitzgerald and Sarah Vaughan and Carmen McRae. *The Calling: Celebrating Sarah Vaughan* is Reeves's most recent CD, her ninth for Blue Note Records, and a Grammy nominee for Best Jazz Vocal Album and Best Arrangement Accompanying a Vocalist (for her longtime pianist and composer Billy Childs). You'll also hear her voice on Terence Blanchard's new album *Let's Get Lost*.

Reeves's career began in Denver in the '70s when she was discovered at the age of 16 by trumpeter Clark Terry, who became her mentor (and recorded a great vocal duet with her on "I Hadn't Anyone But You"). After a year of vocal training at the University of Colorado she was called to Los Angeles to work with Philip Bailey of Earth, Wind and Fire for a new side project. There she met Childs and formed her first band. But not for long! Word spread that Sergio Mendes was holding auditions for a vocalist; Reeves got the gig, which evolved into a lengthy world tour and a deep immersion for Reeves into Brazilian music. "It was really an amazing experience," she says on the phone from Denver. "Performing music that I'd just been introduced to, that I had a great love for, and most of the music in Portuguese."

Now that's what I call a
happy situation

Reeves's voice soon became a frequently requested commodity from all corners of the jazz world. Links with funk-fusion pianist Rene Harris and singer Harry Belafonte soon followed and the influence of African music, gospel and R&B began showing up in her songwriting and vocal improvisation. "I'd been recording with a lot of different people up to that point," she explains. "Not on my own records, but as guest, as lead singer, what have you. I also had my own group with Billy Childs. It was a really great group of musicians. We used to work in Los Angeles at a club out near the beach. Billy at the time was working with Freddie Hubbard. Everybody had their things they were doing. And then we would come together as a group and do our thing. It was really nice because when we'd been out on the road, we'd

come back and create some other thing. And this club was really open.... whatever the music we wanted to perform, the club was open to it.

Twelve studio recordings later, Reeves decided to pay tribute in concert to one of her biggest vocal inspirations: Sarah Vaughan. The result was intimate, engaging, revealing and spontaneous, and she wanted to capture some of that energy on CD. "For the Sarah Vaughan project," she says, "we worked on it the entire summer and went in and recorded in about four days. I like the edge when you record like that. All kind of things come up and out of you."

Even if you've only heard Dianne Reeves on CD, she urges you to see her live and give her a chance to personally engage you in

her music. "I always tell people they really have to come and see it," she says. "You can't really explain it. It's a very broad show. Very different. Not anything people would ever expect. 'In the moment' is the best way to put it. Pop music is very passive—everything is very simple and clearly put out there for you not to even engage yourself. But in jazz it's a little more complex. The ultimate thing is to try and reach people and help them be part of what you're doing."

What Childs is this?

It's the richness of jazz that consumes Reeves. Childs's arrangements transform time-worn songs like Kurt Weill's "Speak Low" into a dense tapestry. "A lot of jazz musicians come to me very excited about what Billy has done," she says, "because of the complexity of the

harmonies and the great writing. And there's the demand of playing—the soprano saxophone over those beautiful chord changes in 'Send in the Clowns' or 'Obsession.' It's not simple. There are many textures and key changes and lots of very interesting progressions that are just not regular."

If you haven't heard *The Calling*, expect to hear Reeves putting her personal stamp on standards Vaughan made popular. "One of the things I know about jazz music," she concludes, "is that one must define their own concepts. If you listen to Ella or Sarah or any of them, from the very beginning to the end of their careers they were extremely progressive singers. I feel like I've defined my own voice." ☐

Dianne Reeves with the
Edmonton Symphony Orchestra
Winspear Centre • Sat, Feb 9 • 428-1414



Photo: Clay Reeves McBride

Some Vaughn to listen to:
Dianne Reeves

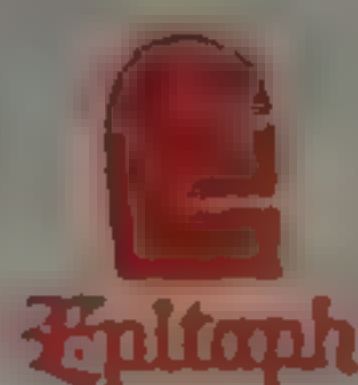
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BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Fridays, urban with DJ Invinceable, MC J Money and Rude Boy 45 • SAT: guest DJs • SUN: Ladies' Night, with DJ Invinceable, MC J Money and Rude Boy 45

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: Future Funk Fridays, drum 'n' bass with Deegree, Skoolee and Phatcat • SAT: Urban Saturdays, with DJ Spincycle, DJ Invinceable and guests • FEB 9: Jelleestone After Party

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: beats with DJ Calus and Robert Allen

EUPHORIA—4605 • 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • WED:

house with Dirty Darren Pockett • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know., with Junior Brown, Amedeo, and Ryan Mason • SUN: As Good As It Gets, house with Andy Pockett

IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests • FEB 7: Tryptomene (old school set) • FRI: Main—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests • FEB 8: Chemical Brothers Listening Party with David Stone; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating residents and guests • FEB 9: Deko-Ze, LP; Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN FEB 9: Andy C (UK), MC GQ (UK), Mike Downey (Los Angeles), Celcius, Phatcat, MC Deadly, Ariel & Roel, Greg Wynn, Tryptomene, Shortround, Neal K

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Sweetz, and guests • FRI: Hard House with residents Crunchee, Jaw-Dee, Charlie Mayhem • SAT: hard house with DJ Crunchee • SUN FEB 17: Jon The Dentist (UK), with Charlie Mayhem and Jaw-Dee

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • FRI FEB 8: DJ Radar (Phoenix), Spilt Milk • SAT: Suburbs—Saturdays Suck, with DJ Blue Jay and Nik Rofeelya • SUN: Suburbs—SChocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • SAT: Hardcover, drum 'n' bass with Celcius, MC Deadly, Ghetto

F/X, J.Me. J., and guests

RED'S—Phase 3, West Edmonton Mall • Mike's Mondays • TUES: Toonie Tuesdays • Saturday Night Party, with DJ Kenny K • Hypno Sundays

THE ROOST—10345-104 St. • TUES: Roots, R&B and hip-hop with Break • Alvaro • FRI: Upstairs: house with Alvaro Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • Rock, with DJs Rich and Shane • SAT: Ariel & Roel • SUN: French Pop, with De

SQUIRES—10505-82 Ave, downstairs • Local Motive with rotating hosts DJ Genome, Kryptokane and guests • FEB (breaks), Waterboy, Greg Kiyomi

THE SPOT—10148-105 St. (late night) • THU: Ladies Night, with DJs Cool Curt, Slav, Ambiguous • FRI: The Fearless Five • Trance and hard house with the Starving Newton, Vaas, Diazo) and guests • FEB 9: St

SUBLIME (late night/after hours)—101 Bsmr. 905-8024 • FRI: Remedy, with residents Darcy Ryan, Donovan, S2 • SAT: Manny Mulatto and Locks Garant w/guests Solo, Ryan Mason and Lickety • FEB 15: Saints and Sinners, with Emotion (C), Jamie Invader (Saskatoon), Trav S. (Red), Astrotrip, Darcy Ryan, S2

SUITE 69—8232-103 Street, upstairs • Sion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)—10 Street (alley entrance), info 903-766 • Upstairs—Greg Wynn, Cool Hand Luc, Trip, LP; Bunker—Saki & Spanky, Tiff-Slip, Anthony • SAT: Upstairs—Dragon, Sweet, Bunker—Gundam, Bobby Torpedo • SUN: Taylor (Los Angeles), Stone & Derkin and

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URBAN LEGENDS

By DAVID STONE

Papers, please

Bylaw Services have put out the word that local DJs must now hold a retail business license or face penalties. Spinners already on the payroll of a club or a production company are exempt. The licenses cost \$70 annually, and may be obtained at City Hall.

According to Inspector Kelly Exley of Bylaw Services, this shouldn't be news. "If you're providing goods or services within the city of Edmonton, you're required to carry a City of Edmonton business license," he says. "It's never been an issue. So whether or not promoters were aware of this, they need to ask those questions."

There's no answer about why this was never brought up during the drafting of the "rave bylaw," which was passed by Executive Council last fall. Since then, several events have been held under the guidelines of Bylaw 1616. As Exley says, "It should have been asked, but it wasn't."

DJs who play for free are not exempt either, explains Exley. "In the business license bylaw, there is no mention of it. It has to do with goods and services delivered to the consumer. It doesn't matter to the city whether you're doing it for free or doing it for a fee. Obviously you would have to look at each situation as it comes along."

Other musical entities such as bands, however, do not require such a license. "We haven't been licensing bands," says Exley. "It's obviously a good question. There's nothing that says that we can't, but there has been the understanding that we can't."

Exley says that the situation is not about curtailing activity by the local music community. "There is no agenda."

People like Oliver Friedmann are con-

cerned about this development. The director of the Rev Cabaret and Lush Nightclub became aware of the licensing of DJs two weeks ago after one of his club managers had a conversation with an inspector. "I thought it was a little strange to be hearing about this only now," he says.

Even though most of the DJs who play at his clubs are on payroll, Friedmann wonders what this means to the maturing dance scene. This isn't about playing weddings anymore. "DJs are performers now, just like a band. Bands get paid the same way DJs do for exactly the same purpose, and they're hired for exactly the same purpose. What about visual artists who hang paintings they want to sell in a café? Do theatre performers need a business license? They're saying that DJs are a business, and actually it's an art form."

For this reason, Friedmann thinks this action appears to be a form of selective enforcement. "The same thing happened two years ago with the dancehall issue, which has now morphed into the rave/after-hours bylaw. They dusted off a section of the business category, which hadn't been used in decades, and started running around telling people they needed a dancehall license. They only applied this to after-hours clubs. There were literally hundreds of clubs and pubs around the city that permit dancing in their establishments, but the city was only writing tickets to select clubs and businesses they felt were a problem."

Friedmann believes this is a poorly thought-out application of civic law, and it should be challenged. "It bothers me as someone who is a part of this culture that they're trying to attack it again. In a general context, I suppose they have a right to tax entertainers or at least

make them hold a business license. But they have to apply it across the board. It has the appearance of prejudicial treatment. I'd like to see the city put forth how they make the distinction."

For DJs like Nick Samalack, a.k.a. Degree, it just makes life even harder. "It's tough enough for an up-and-comer to break into the scene as it is. Some young DJs might not even make that much playing in an entire year, because a lot of them don't play for a lot of money, if any at all. That's not the reason they do it. They do it because they love it."

Under the Radar

This weekend's must-see-gig is DJ Radar over at New City Suburbs on Friday. The Bombshelter DJ is more notable than ever since he elevated turntablism and applied it to a whole different genre of music.

Drawing from his background in classical music, Radar and Arizona State University music student Raul Yanez composed "Concerto for Turntable," which was first performed at Arizona State last spring. The piece also used "scratch notation," which was developed by Radar to document scratch technique in a way that would mesh with Western musical notation. A set of symbols, called articulations, map a DJ's hand position on the decks for each note in a score. According to Radar, it will "open a new door to scratching and the turntablist movement by visualizing scratches instead of just learning scratches by hearing them." It's also a step toward validating the turntable as a legitimate musical instrument.

Radar will be joined at New City by CJSR DJ Spilt Milk. Tickets are available at DV8, Foosh, Colourblind and New City. ①

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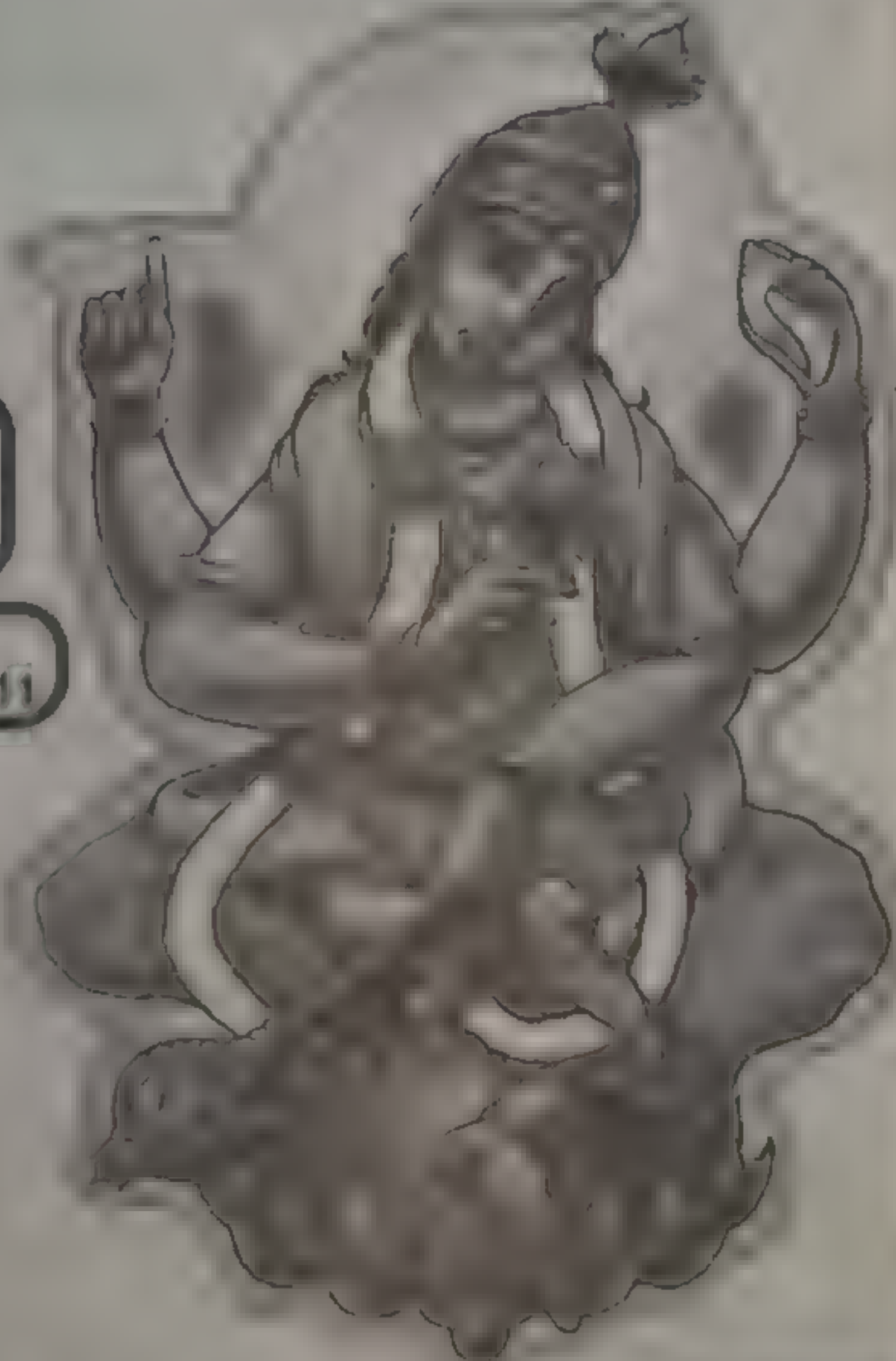
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The bare necessities

Miguel Migs's "naked house music" is anything but stripped-down

BY REID POLLOCK

Deep house Jedi Miguel Migs has been making music since he was a teenager. Initially involved with reggae, then moving to deep house, Migs never imagined that his contributions to dance music would help define a new genre of house music—"naked house." Nor did he expect to cross paths with pop icons like Macy Gray and Britney Spears while his DJ career was only beginning to take off. Despite the increasing buzz surrounding the San Francisco house

master, Migs still manages to remain as chilled as the beats he plays.

"To me, house music is about expression and inspiration," says the 29-year-old Migs. "My sound is pretty warm, funky, sexy and smooth. I like to play deep, soulful house music with emotional content."

Migs's early days as a teenager in Santa Cruz, California were spent experimenting with several forms of music, especially reggae. The young guitar player formed the reggae/dub outfit Zion Sounds with mostly Jamaican and African musicians from the area. The local scene was very receptive to the worldbeat collective and Migs and crew soon found themselves opening for reggae heroes Burning Spear. But it wasn't long before Migs was wooed away from reggae by the emerging sounds of house music.

"Back in '91 and '92, when I was still in Zion Sounds, I'd drive up from Santa Cruz to go to parties in San Francisco," Migs told Darren Keast in an interview with the online magazine Metroactive.com. "Mostly my inspiration came from the Love Garage, King Street Garage, Groove Kitchen and Together—some of those cool parties which favoured the more grown-up deep house sound over the acid house style that was dominating the all-ages rave scene."

I'm your Pusher

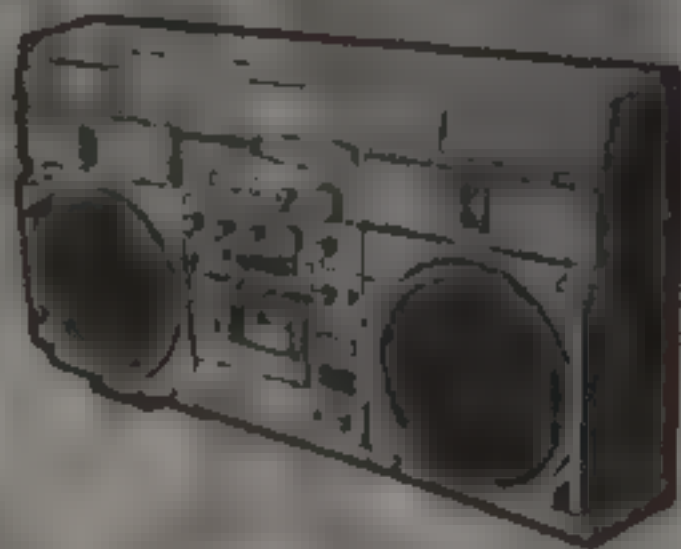
Migs was seduced immediately and began DJing while still a member of Zion Sounds. When the band broke up, Migs moved his songwriting from the stage into the studio, producing

tracks under the name Petalpusher and swapping reggae for the driving sounds of classic house. "I try to stay consistent with my tracks and songs, maintaining extreme quality on the production tip," says Migs. "I love to add live instrumentation along with some sample-based stuff and digital as well. I'm very melody- and bassline-oriented; I really love strong beats and percussion as well. There are no limits to my music, so I try and keep it fresh. I don't want to be tied down to one particular style."

Migs's fusion of garage with deeper, San Francisco-style house quickly elevated him to level of fellow deep house superstar Mark Farina. Indeed, his sound is so hot that it attracted the attention of Naked Music Recordings boss Jay Denes, who produced the classic deep house album *What's on Your Mind* under the moniker Naked Music NYC for San Fran's OM Records in 1998. Denes parted ways with OM in 1999 and founded Naked Music Recordings, quickly snapping up Migs. The first release on Naked Music was Petalpusher's superb "Breaking It Down," which set the precedent for the label's next four years, a period that saw it become the most highly regarded deep house imprint in the world. Denes has described their sexy mutation of deep house, nu-soul, jazz and R&B the so-called "naked house" "good music to screw to."

Oops, I mixed it again

Migs has also done some high-profile remixes for soul icons Macy Gray and Lionel Richie. His biggest remix credit, however, was his re-rub of Britney Spears's "Stronger" from her *Oops I Did It Again* album. It was a step up and the big money associated with superstar remixes allowed Migs to continue with his smaller independent projects. He has since released two mixed CDs for Naked Music—*Nude Dimensions Vol. 1* and the brand-new *Nude Tempo Vol. 1*. Both mixes are testaments to Migs's ability to make music that's as danceable as it is listenable. ☺



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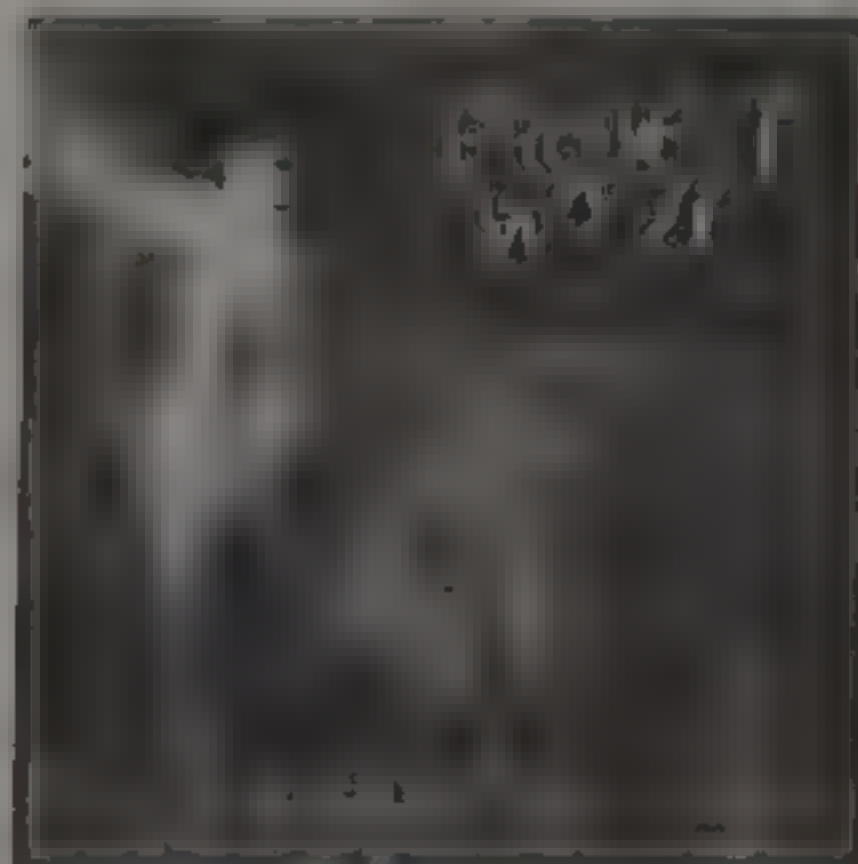
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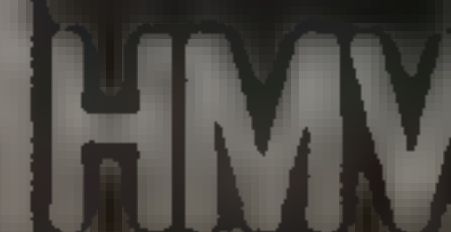


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THE CHEMICAL BROTHERS COME WITH US (ASTRALWERKS/VIRGIN)

lately, mainstream critics seem to be taking delight in dancing on the grave of electronica—the failed Next Big Thing. Too bad no one has told the millions who line up at clubs around the world every weekend.

It's also clear when *Come With Us* tears to life that the Chemical Brothers don't care about hyperbole. The thundering crash of drums from the title track and the ominous vocal refrain coupled with the rousing string loop drags you into their psychedelic universe, but you don't regret making the trip. *Come With Us* cleverly references the Chems' past work, from the big meaty beats of *Exit Planet Dust* to the trance of *Surrender*, but it never succumbs to complacency. Instead, Ed Simons and Tom Rowlands twist their formula with organic instrumentation—a harmonica here, an acoustic guitar there. During the funky ass-husler "Denmark" you might ask yourself if that sound really was a barking dog. Or maybe you're just barking mad.

Unlike other DJs who churn out rust albums, the Chemical Brothers are true masters of their craft. The world of *Come With Us* is a fully realized one—while they're knocking us out with the exotic tribal rhythms of "It's an Afrika," they're breaking our heart with the aching melancholy of "The State We're In." Elsewhere, on "The Test," former Verve frontman Richard Ashcroft asks on behalf of the Chems, "Did I pass the acid test?" Amid the eerie roar of what sounds like jet engines, the track seems to tap the zeitgeist better than any fey star-strumming poet. Present history really feels like a bad drug trip, but what the Chems have done is give us a place to relieve our minds and give us hope for something better. "Now I think I see the light—lend me a hand," Ashcroft sings toward the end. Electronica is dead. Long live the Brothers.

★★★★☆ —PAUL MATWYCHUK

First, a live Sade disc seems like a pretty pointless exercise—after all, the silky-smooth R&B balladeer is hardly the type of performer known for cutting loose onstage. (Next to her, Alberta Flack seems like Li'l Kim.) But *Lovers Live* (which was recorded during Sade's 2000 American tour in support of the smouldering *Lovers Rock*) has the wide, pulsing, muscular music that has characterized all of Sade's albums, the sound of stadiumfuls of

fans eagerly roaring their approval of every song gives this music a welcome flesh-and-blood quality that sometimes got lost behind Sade's too-cool-for-school delivery and her own seemingly unapproachable physical beauty.

Sade and her band make few radical changes in the material on the disc—"The Sweetest Taboo" is slightly faster, "Slave Song" has a stronger dub influence—so the only real discoveries on the disc for me were two songs from *Lovers Rock* that I underrated the first time I heard them. "By Your Side," for instance, has a sinuous warmth to it that's just about irresistible, while "Somebody Already Broke My Heart" suddenly seemed to me like a classic slow-burning ballad—the great lost pop song of 2000. *Lovers Live* doesn't break much new ground, but it's a sexy, soulful disc that proves Sade is still one of the smoothest operators in pop music today. **★★★★☆** —PAUL MATWYCHUK



FU MANCHU CALIFORNIA CROSSING (MAMMOTH/UNIVERSAL)

Through a haze of pot smoke and California desert sun comes the latest stoner-rock masterpiece from Fu Manchu. As always, the guitars are flat and chunky, the riffs as catchy as anything Angus Young or Tony Iommi have come up with. The band bellow and snort their way through 11 songs that'll make you want to take the roof down on the car and let the wind blow in your hair, even if you drive an '85 Chevette (after all, Chevette and Chevelle kinda sound the same, don't they?) and it's -20°C outside.

While nothing in *California Crossing* is as catchy as the band's seminal previous record, *King of the Road*, the band is more than willing to depart from their formula of letting the killer riffs stand alone. "Mongoose," the album's best track (actually, the song is nearly four years old; it appeared on the *Godzilla's Eating Dust* EP back in '98), sees some Latin percussion added to the mix. Meanwhile, the chorus of the album's title track features vocal harmonies strong enough to make you wonder if the boys had mixed some Beach Boys with the Sabbath and AC/DC on their CD players at home. And the album finishes strong with "Wasteoid," featuring a "Tusk"-like drum flourish alongside Scott Hill's electronically distorted voice.

Don't fret; Fu Manchu is still all about the rock and they've got balls bigger than any band you'd be hearing on the Bear. In fact, if everyone in

the world went out and listened to this record, we might be able to exorcise this Creed-rock fad and show the world what real rock is about. Oh yeah—smoke 'em if you got 'em. **★★★★☆** —STEVEN SANDOR

HANK WILLIAMS III LOVESICK, BROKE AND DRIFTIN' (CURB)
HANK WILLIAMS JR. ALMERIA CLUB (CURB)

Hank Williams III probably isn't the religious type, but the hellbilly grandson of pioneering country outlaw Hank Williams and the son of absentee dad Hank "Are You Ready for Some Football?" Williams Jr. should get down on his knees and thank Jesus, or Allah, or Ganesha, or Buddha—or, better yet, all of them—for permitting genetic traits to skip generations. Reckless grandpappy incarnate Hank 3 might be keeping his punk penchant in check and cutting country records for Curb because he's got child support payments to make and there ain't no money for him in rock 'n' roll, but his music is still infinitely more genuine than the horseshit his dad is spewing.

The sepia-toned album covers of these two releases look similar, but that's where the superficial patrimonial likeness ends. *Lovesick, Broke and Driftin'* alternates between high-octane and hurtin' country, with twangy Hank 3 thanking everybody from the metalheads to the rednecks who support his "movement" and paying homage to old-time steel guitar man Kayton Roberts, whose distinctive playing perks up the disc (especially on stand-outs like "Whiskey, Weed and Women" and throwback "One Horse Town"). *Almeria Club's* liner notes describe a night in 1947 when Hank Sr. and a lady friend jumped out a backstage window at the backwoods Alabama social club to escape her gun-toting boyfriend—and how Hank Jr. just had to record an album in the same space. But Hank Sr. must be ripping his ears off in the grave, because *Almeria Club* (a collaboration with Kid Rock!) is flush with lowest common denominator trash: Hank Jr.'s musings on swearing in country music ("The 'F' Word"); his crudely stereotyped blues persona Thunderhead Hawkins comparing women to cuts of meat ("Last Pork Chop," two versions of which are on the disc); an absolute embarrassment called "X-Treme Country" (the name says it all); and, last and least, "America Can Survive"—"I read a tooth for a tooth and an eye for an eye/And that's an old slogan we're gonna revive."

"Well I'm broke, lovesick and driftin'/And I've done a lotta hard, hard living," Hank 3 sings at the start of his title track, although the words fall in a different order than the album name. "A for apricot, B is for blossom/C is for cantaloupe, D is for dog-gone awesome," Hank Jr. sings at the start of "Big Top Women," a tribute to, yep, big hooters. "This song says it for all real men and all-American boys," Hank Jr. writes. Says a lot more than that. *Lovesick, Broke and Driftin'*: **★★★★☆**; *Almeria Club*: **★**

—DAN RUBINSTEIN

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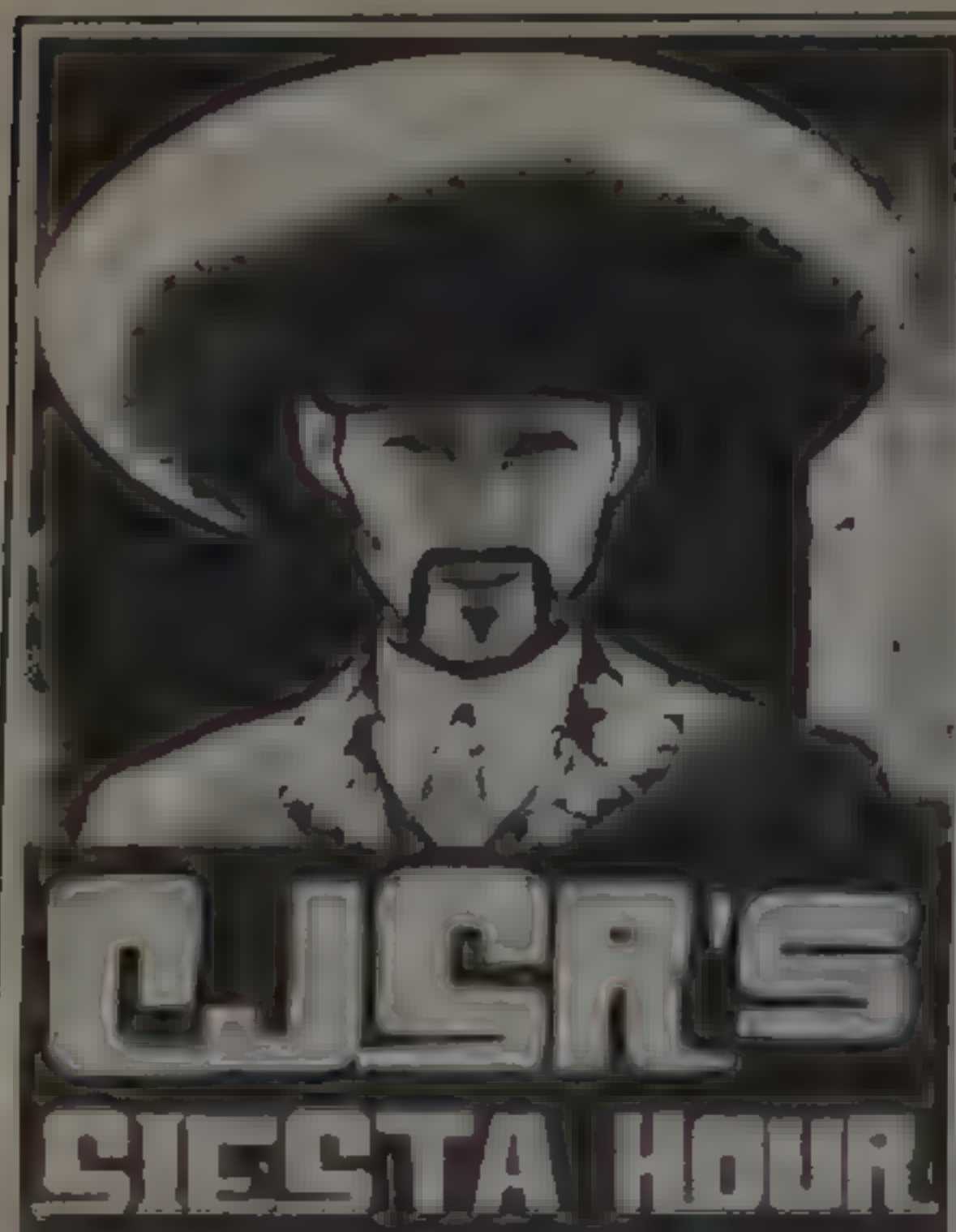


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Can you Veal the love tonight?

Luke Doucet
promises meatier
sounds on band's
new disc

BY WHITEY HOUSTON

If there is a universal constant to band interviews, it's the way all musicians bristle when they're asked to describe their music. I can see Veal frontman Luke Doucet (or El Douche, as he became known around interview beer #4) recoil a little before the sentence is even finished. "Right now," he says, "the direction we seem to be going is kind of a cross between the Georgia Satellites and the Stooges with a small dose of... hmmm... maybe the Cramps." For those familiar with Veal and their acclaimed twang-inspired pop, this description signifies a large shift towards the rock end of the musical spectrum.

"I think with a three-piece band, unless you're religiously playing punk rock, which we're not, it's hard to be interesting without being creative with arrangements and dynamics," says Doucet. "When we try to play punk rock, it ends up sounding like the Georgia Satellites." Part of Veal's rejuvenation can be attributed to Doucet's finally

finding time to work on a solo project during Veal's yearlong (and nearly permanent) hiatus. "I had a lot of songs that didn't fit Veal," he says, "so it was cathartic to finally get down to doing a solo record. All the songs I've been writing lately have been rock songs which fit Veal and are not appropriate for a Luke Doucet record."

Another new piece of the Veal puzzle is the addition of Edmonton native and local rock-er/producer Nik Kozub on bass guitar. Kozub is Veal's eighth bass player since

their genesis in Winnipeg seven years ago, inspiring countless Spinal Tap comparisons and bringing into question the band's ability to function as a team. "It's not like we're hard people to work with," Doucet says. "It's just never worked out with any of our previous line-ups. There are no hard feelings, but at this point we can't be precious about it."

Veal outlets

The addition of Kozub to the fold makes Veal a veritable supergroup. Imagine if Rock and Hyde had penned clever songs and had a modicum of musical taste—that's the kind of potent combination they've created. Throw in the four-on-the-floor drumming of the enigmatic Chang and you've got a solid line-up indeed.



Eight is enough: Veal settles once and for all on new bass player.

Kozub cut his teeth producing just about every decent (and indecent) punk band in town and fronts his own workhorse band, the Cleats. "A year ago, I would have felt threatened by that," Doucet says, "but now I can go out and tour the solo project for a while if the other guys are busy." Doucet has also kept busy producing a host of indie acts (read the back of your Captain Tractor CD) and has built a reputation as a solid session player and talented collaborator for some of Canada's biggest pop exports, namely Sarah MacLachlan and Chantal Kreviazuk. El Douche bristles and groans some more as we mull over his legacy. His success is a double-edged sword; it's opened up a world of opportunities for him that

would most likely not have come knocking, but it's also made some people think of him solely in relation to the artists he's backed up.

Veal will head out to Vancouver later this month to record their third and presumably most rockin' record with producer and former Odds member Steven Drake. "The plan is to release the record this spring, sell 100 million copies and be rock stars," Doucet deadpans. A flippant answer, perhaps, but if Veal comes even remotely close to meeting their ambitions, their bass player's woes will finally be a thing of the past. ☐

With The Cleats, The Skinny • The Rev • Thu, Feb 7

The buzz is starting for Brundlefly

Don't let their
moody music
get you down

BY PHIL DUPERRON

Everything is going well these days for Brundlefly, which suits frontman Ian Somers just fine. "It totally helps when things are happening," he says from his home in Vancouver. "It really helps get the blood pumping."

The band's second album, *By the Way*, is just about to be released and has already received some positive reaction; everyone in the band is getting along despite a new lineup; and their current cross-Canada tour will soon bring the band to Toronto to shoot their first video. But don't worry—if the disc's first single, "Revolution," is an indicator, good fortune isn't likely to change the band's moody sound. It's a powerfully dreary song, laden with dreamy guitars and vocals. You see, Somers admits to having a soft spot for depressing music. He's been listening to a lot of acoustic music from England and a grey, rain-soaked sound saturates his songs.

That wasn't the case with the band's debut disc, *Trapped in This House*, which featured an upbeat, power-pop sound that Somers says was not really his intention. "The

new one is a lot more moody," he says, "which is what I was attempting with the first one." The band's current line-up—Somers, drummer Chris Copeland, guitarist Glen Delukas and Shane Turner on bass—helped get the sound across that Somers was looking for, as did recording with producer Todd Simco. The bed tracks for *By the Way* were recorded at Vancouver's Mushroom

Studios, but all the creative reworking was done at Simco's own Chateau Shag Studios. "It wasn't a high-pressure situation where the clock is ticking," says Somers.

Somers says his songs often begin with a simple chord progression on his big hollow-bodied Gibson guitar, which he listens to for a while until the words slowly emerge, coaxed out by the melody. "It's been said songwriting is sort of like sex," says Somers. "You keep trying different positions until something works. You don't really think about it when you're doing it; it's more about the moment. I don't try to be overly obvious with the lyrics, but I don't want to be so cryptic people don't understand it either."

For Somers, the only thing wrong with the music business is, well, the business. "I start to sweat as soon as I start writing down numbers," he says. "I'd prefer to just kind of ignore it." But it's impossible to ignore the business end of things and still expect to get anywhere, so Somers hired a man-



agement company from L.A. "to help take care of all the details," he says, "and have some foresight to try to make things happen how you want them to. Often, people are almost offended by the idea that an artist is involved in business in any way. The audience sort of takes it for granted, being able to go to a club to see their favourite band. Things like that do involve planning and money."

Vancouver's full of disapprovers

The band's American management—and being only two hours away from Seattle—has helped Brundlefly make some inroads into the American market. Although Somers says the first few shows down south were tough, now the band has made more contacts with club owners, promot-

ers and bands, so things are starting to flow smoothly. There are plans to do the run to L.A. Somers thinks it's important to develop himself in other markets, "says Somers. "They don't have that prejudice there. Here, they're prejudiced against local bands."

Vancouver is a city full of great bands, he continues, and it's a great place for exposure, but it's not well known for its receptive audience. "The Vancouver music scene has an international reputation as being one of the worst places to play," Somers says. "People don't jump up and down for things here. They tend to just sit back. Even if they like what they see, you wouldn't know it."

With Old Reliable • The Rev Cab • Thu, Feb 7

Werewolves in their youth

pre-bending
brotherhood of the
wolf sounds more
ferocious than it is

BY VIN MAGER

Banking on the international success of *Crouching Tiger, Hidden Dragon*, French director Christophe Gans's *Brotherhood of the Wolf* (Le Pacte des loups) is an adaptation of a French legend surrounding more than 100 brutal,

mysterious killings that occurred in the southern province of Gévaudan during the late 1760s. The film is a rather daunting hash of the action and fantasy genres, flavoured with historical politics, intrigue and a curious blend of stock characters and intended, at least in part, as an allegory about the Beast that exists within all of humanity.

Ambitious goals, but *Brotherhood of the Wolf* reveals its gore-fest action-flick ambitions early on with some uncommonly indulgent scenes of an unknown animal pursuing and attacking hapless French peasant women. These lurid sequences, which belong more to the horror genre than action/adventure, have unnerving, pornographic undertones that I found excessive, to say the

least. Dispatched to kill the beast and return with the carcass are Gregoire de Fronsac (Samuel Le Bihan) and his blood brother, Mani (Mark Dacascos), both fresh from the wilds of New France (i.e., Quebec). Mani, we learn, is an Iroquois warrior schooled in native medicine. He also kicks ass à la Neo in *The Matrix*, rendering him a jock of all trades and a fish out of water in the decadent world of the French aristocrats, who ignorantly treat him as a circus attraction,

although their racist remarks would have seemed more outrageous had Gans written Mani as anything but the clichéd noble savage. (A lone wolf surveys their passing entourage: "Is he welcoming us?" asks the naïve Frenchman. "He wants to help us," replies the sullen Mani.) Gans (whose films also include the little-seen *Crying Freeman* and *Necronomicon*) notes the influence of the spaghetti westerns on *Brotherhood of the Wolf*, but a long history of campy filmmaking doesn't legitimize his lame attempts at character development.

Nothing's more interesting than a French whore

The most interesting aspect of the film is its wide spectrum of female characters. Fronsac falls for the cultured but wilful Marianne de Moran-

gias (Emilie Dequenne) of course, but not without wrestling with his conflicting desire for Sylvia (Monica Bellucci—look for her in *Matrix 2*), a worldly prostitute. As in a classical Western, Sylvia the prostitute is a far more interesting character than the vanilla Marianne, but convention (and Gans's refusal to toy with it) rules out a serious romance between her and Fronsac. Instances of the violent feminine abound: Sylvia "murders" Fronsac to spare him from execution; the Beast is a "she" who kills women and children; surrounded by the village mob, Mani defeats the local hoods, only to face two women who he grudgingly beats as well. ("A" for effort, though.)

In fact, scenes like that "Mani vs. the mob" fight abound in this film. Gans provides so much evidence of a society gone mad that he might almost be making an argument in favour of the aristocracy, except that we can't identify with their fetid, incestuous society of conniving back-room deal-making, either. So (again, just like in a classic Western) we are left with our heroes as the defenders of rational justice. Which is fine, but we're about 90 minutes into this 142-minute epic before the hard justice is unleashed upon the masses. By that point, I was just tired.

Gans spends much time on period politics, emphasizing the decadence of the elite class and the close bonds between French social power



Never let the wolf. Mark Dacascos in *Brotherhood of the Wolf*.

structures and the Church—all harbingers of the Revolution, which erupted 25 years after this story is supposed to have taken place. I realize these topics might play differently to an audience steeped in the history of the Republic, but the only interest they held for me was to wonder how such historical references, so culturally specific to

France, will play with North American audiences. Nevertheless, I have to admire Gans for broadening the focus of a mainstream film. **D**

Brotherhood of the Wolf
Directed by Christophe Gans •
Starring Samuel Le Bihan, Vincent Cassel, Monica Bellucci and Mark Dacascos • Opens Fri, Feb 8

That's a Lot to take in

The fans are more
fun than the band
in *Heavy Metal Parking Lot*

BY CATHERINE WALSH

In May of 1986, John Heyn and Jeff Krulik were two aspiring filmmakers working at their local cable access channel. One day, they armed themselves with a video camera and headed to the parking lot of the local arena to film the band Judas Priest performing in the suburban

the rest is bootleg history. Never officially released, the sultry 16-minute guerrilla-style documentary *Heavy Metal Parking Lot* became an underground hit. It can now be seen in theatres as part of a 15th-anniversary compendium that features the original film, other *Parking Lot* movies by Heyn and Krulik and several tribute films inspired by the duo's unforgettable original. The original HMPL is really the best of the bunch, featuring hysterical and memorable "characters" such as Zebman (clad in a full-body index zebra-print suit, he rants at Madonna and punk band the Sex Pistols) and the 13-year-old heavy-metal lady Dawn who proclaim their love and swap

spit) and a variety of unbelievably skinny guys sporting mullets, no shirts and matchstick legs wrapped in skin-tight jeans. The hair is huge and the alcohol is ever-present as scores of beater cars herd into the parking lot. Hormones rage and the excitement grows as this group of fans congregate to celebrate their shared fanaticism. There is no narration, no commentary. There are just the fans and two guys with a camera.

As is the case with all the films featured in the compendium, *Heavy Metal Parking Lot* is a fascinating, almost anthropological study of a subculture, of humans in their natural habitat. What makes it so enjoyable is not just the humour, not the oh-god-that-was-me-in-high-school feelings it may inspire, but the sheer simplicity of the concept: that people just being themselves are extraordinarily interesting to watch.

Turn on your headlight

Heyn and Krulik returned to the Maryland venue for *Neil Diamond Parking Lot*: the fans are of a different breed, mostly older women, and the vehicle of choice is not the Camaro but an SUV. But there are still parallels: the women with their unabashed sexual ardour for the singer, the congregation and sharing of refreshments (Diet Coke and vegetable platters) in the parking lot, the eagerness to dis-

cuss Neil at length and most of all, the anticipation of the event that surges through the air like electricity.

Compare *Heavy Metal Parking Lot* with the tribute film *Heavy Metal Sidewalk*—12 years later, a lot has changed. Rob Halford has vanished, and so has most of the youthful energy that surrounded the 1986 concert. The headbangers are older now, their hair neatly trimmed. They are nostalgic but not fanatic. They have gained perspective.

Also featured in the compendium are Heyn and Krulik's unfinished *Monster Truck Parking Lot* and *Harry Potter Parking Lot*, as well as the tribute films *Girl Power Parking Lot* and *Raver Bathroom*. Included as well are American Hi Fi's tribute video for their song *Flavor of the Weak* (which pales in comparison to the original film) and bonus outtakes and footage previously excluded from the original.

What each of the short films recognizes is that the anticipation of the event is often the sweetest thrill of any experience. Poised on the brink of something that could be the defining experience of their lives, the fans' raucous frenzy is hilarious, their need for connection heartbreaking. Go and see this movie right now. **D**

Heavy Metal Parking Lot 15th Anniversary Compendium
Directed by Jeff Krulik and John Heyn •
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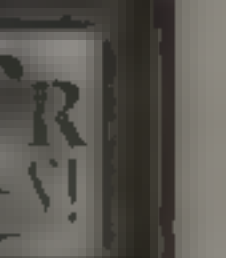
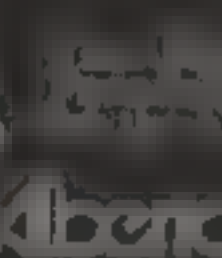
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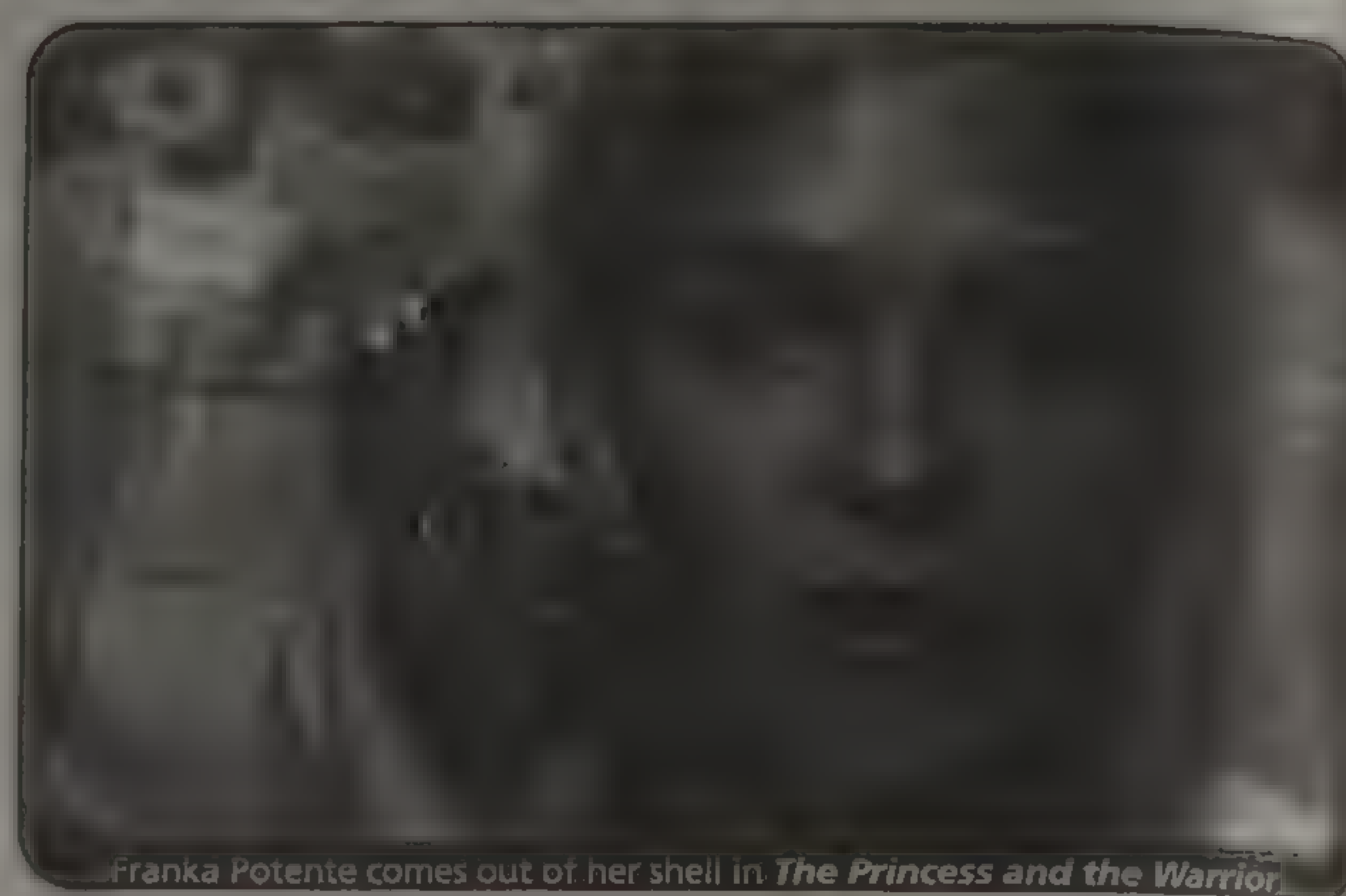
Manifest destinies

Are you fated to rent
*The Princess and the
Warrior* on video?

By PAUL MATWYCHUK

The "princess" is Sissi, the daughter of a mental patient and one of the nurses on the ward where her father was confined—she was born right there in the hospital, became a nurse herself and now lives in her own tiny room just down the corridor from the mental patients. The "warrior" is Bodo, a silently suffering hunk whose wife died in a *Zoolander*-like conflagration at a gas station—he's agreed to assist his brother with an elaborate scheme to rob the bank where he works. And *The Princess and the Warrior* is the strange tale of how Sissi and Bodo's paths keep intersecting, almost as though they were fated to become part of each other's lives.

The Princess and the Warrior reunites Tom Tykwer and Franka Potente, the writer/director and the star of *Run Lola Run*, the fast-moving metaphysical thriller that was one of the most exciting and inventive movies of 2000, not to mention one of the biggest-grossing foreign films of the last five years. (Why this new, much-anticipated follow-up film never got much of a theatrical release and instead is only showing up on video now is a mystery to me.) Surprisingly, though, this time out, Tykwer only occasionally indulges in the flashy directorial touches that marked *Run Lola Run*—when Sissi holds a seashell up to her ear, for instance, Tykwer's camera zooms right inside it, following its twisty passageways as effortlessly as if it's gliding down a waterslide. *The Princess and the Warrior* is about 50 minutes longer than *Lola* and its story moves at a much more stately pace. (He could have called it *Stroll*

Franka Potente comes out of her shell in *The Princess and the Warrior*.

Lola Stroll.) Ironically, though, while *Princess* has the pace of an art film, it's the frenetic, MTV-paced *Run Lola Run* that turns out to have more profound things to say.

Thank you, Mr. Bodo

If *Run Lola Run*'s message was that our lives could turn out completely differently if we did even the tiniest thing differently, *The Princess and the Warrior* says that we can't escape our destinies—or the people we're fated to be with. And Tykwer has certainly concocted an absolutely amazing scene to bring together star-crossed lovers Sissi and Bodo. Here's the setup: while crossing the street, Sissi gets knocked over by a truck and finds herself lying helplessly underneath the vehicle, unable to so much as inhale or exhale. Bodo, meanwhile, ducks under the truck himself to hide from a pair of policemen. (Neither of them realizes that the accident is partly Bodo's fault—the truck driver was distracted by Bodo as he was fleeing down the street.) Seeing that Sissi isn't breathing, Bodo—now get this—takes out a pocketknife, makes an incision in her throat, tenderly inserts a tiny straw into the hole and begins suck-

ing out the blood clogging her windpipe until she can breathe again.

There's something almost hallucinatory erotic about this sequence. Tykwer films it in a manner that is somehow graphic and dreamlike at the very same time. (He gets the same effect during an amazingly prolonged shot taken from a helicopter as it glides high above the city rooftops and the slow-motion underwater shot of Sissi and Bodo jumping into a pond. The colours and the edges have an almost unreal clarity to them—you feel like you've never seen the world in such pinpoint focus before.) The scene is so powerful, in fact, that it overshadows almost everything else that happens in the movie. Even when Sissi gets involved in Bodo's robbery scheme and decides to help him hide from the police by advising him to her hospital ward, nothing that happens lives up to the primal force of Bodo sucking on that straw, the peppermint on his breath stinging the lining of Sissi's lungs.

Franka's aweigh

However diffuse Tykwer's themes become, though, the film is never less than watchable—and Franka Potente (her hair dyed blonde this time instead of the fuchsia-coloured hair she sported as *Lola*) commands the screen, even in this largely reactive role. Her character lives a more named actress than Franka Potente. With her broad nose and wide smile, she has a powerful, almost masculine kind of beauty that's a refreshing change from the button-down beauty clogging up so many current Hollywood pictures. She's one of those actresses whose delivery is so simple and direct that she seems incapable of making a phony move onscreen. (In last year's *Blow*, she was just about the only truthful thing in the entire movie.)

Tykwer's challenge, meanwhile, seems simply to be finding material that matches up with his amazing technique. *The Princess and the Warrior* isn't it, but considering his next film, *Heaven*, is based on an unproduced screenplay by the Krzysztof Kieslowski, he may find what he needs already. ☺

The Princess and the Warrior

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NEW THIS WEEK

Big Fat Liar (CO, FP) Frankie Muniz, Amanda Bynes, Amanda Detmer and Paul Giamatti star in director Shawn Levy's kiddie comedy about a junior high student whose school essay is stolen by a Hollywood producer who transforms it into a blockbuster movie.

Brotherhood of the Wolf (CO, FP) Samuel Le Bihan, Vincent Cassel, Monica Bellucci, Mark Dacascos and Emilie Duquenne star in *Crying Freeman* director Christophe Gans's genre-smashing supernatural martial-arts thriller about a young 18th-century detective on the trail of a mysterious creature who has been slaughtering peasants in the south of France. In French with English subtitles.

Carrie (EFS) Laurence Olivier and Jennifer Jones star in *The Hellfire* director William Wyler's 1952 film adaptation of Theodore Dreiser's *Sister Carrie*, about a restaurant manager in turn-of-the-century Chicago who is undone by his obsession with a demanding femme fatale. *Provincial Museum Auditorium* (102 Ave & 128 St); Mon, Feb 11, 8pm

Collateral Damage (CO, FP, GR) Arnold Schwarzenegger, John Leguizamo, Francesca Neri, John Turturro and Cliff Curtis star in *The Fugitive* director Andrew Davis's action flick about a man who takes it upon himself to track down the terrorist responsible for the death of his wife and child.

Heavy Metal Parking Lot (M) Directors Jeff Krulik and John Heyn's cult documentary about Judas Priest fans in suburban Maryland congregating in the parking lot of the local arena in anticipation of a concert by their musical idols. Showing with a variety of similarly-themed short films by Krulik and Heyn, and others. *Zeidler Hall, The Citadel*; Fri-Mon, Feb 8-11 (7pm)

Rollerball (CO, FP, GR) Chris Klein, LL Cool J, Jean Reno and Rebecca Romijn-Stamos star in *The 13th Warrior* director John McTiernan's remake of Norman Jewison's prescient 1975 action movie, set in a future where the new sports sensation is a dangerous, hyperviolent blend of roller derby, hockey and gladiatorial combat.

Songs for Cassavetes (M) Bands such as Sleater-Kinney, The Make-Up, Unwound and Dub Narcotic Sound System are featured in director Justin Mitchell's gritty, energetic documentary about the U.S. underground music scene. *Zeidler Hall, The Citadel*; Fri-Mon, Feb 8-11 (9pm)

FIRST-RUN MOVIES

All (CO) Will Smith, Michael Michele, Jon Voight, Jamie Foxx and Jada Pinkett Smith star in *The Insider* director Michael Mann's film about boxer Cassius Clay, his rise to fame during the 1960s, his refusal to fight in Vietnam and his eventual emergence as pop culture icon Muhammad Ali.

Amélie (P) Audrey Tautou and Mathieu Kassovitz star in *The City of Lost Children* director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.

A Beautiful Mind (CO, FP) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Birthday Girl (CO, FP) Nicole Kidman, Ben Chaplin, Vincent Cassel and Mathieu Kassovitz star in *Mojo* writer/director Jez Butterworth's edgy romantic comedy about an Englishman who gets into more trouble than he bargained for when he orders a Russian mail-order bride over the Internet.

Black Hawk Down (CO, FP, GR) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in *Hannibal* director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans. Based on the book by Mark Bowden.

China: The Panda Adventure (SC) *Dominick and Eugene* director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

The Count of Monte Cristo (CO, FP) Jim Caviezel, Guy Pearce and Richard Harris star in *Waterworld* director Kevin Reynolds's swashbuckling adaptation of the Alexandre Dumas novel

about a falsely imprisoned man who embarks on an elaborate scheme to escape from jail and wreak revenge on the man who framed him.

Gosford Park (CO) Maggie Smith, Helen Mirren, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonal, Michael Gambon, Emily Watson and Clive Owen star in *Short Cuts* director Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives intermingle at a British country estate in the 1930s.

Harry Potter and the Philosopher's Stone (CO, FP) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs. Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

I Am Sam (CO) Sean Penn, Michelle Pfeiffer, Dakota Fanning, Dianne Wiest and Laura Dern star in *Corrina, Corrina* director Jessie Nelson's sentimental weepie about a mentally handicapped single father who goes to court to retain custody of his seven-year-old daughter.

In the Bedroom (GA) Sissy Spacek, Tom Wilkinson, Marisa Tomei and Nick Stahl star in director Todd Field's powerful domestic drama about a New England couple whose marriage begins to fall apart as a result of their son's affair with an older woman, newly separated from her abusive husband. Based on a short story by Andre Dubus.

Jimmy Neutron: Boy Genius (CO, FP) Writer/director John A. Davis's computer-animated feature, based on the cable TV series, about a klutzy but brilliant young inventor whose gadgets come in handy when aliens kidnap every adult in his neighbourhood.

Kate and Leopold (CO) Meg Ryan, Hugh Jackman and Liev Schreiber star in *Girl, Interrupted* director James Mangold's time-travelling romantic comedy about an unlucky-in-love single gal who falls in love with a 19th-century gentleman who is accidentally transported into present-day New York.

Kung Pow! Enter the Fist (CO) *Ace Ventura: When Nature Calls* writer/director Steve Oedekerk stars as a gifted, albeit somewhat dimwitted martial arts warrior out to avenge the death of his parents in this parody of chop-socky B-movies, which incorporates extensive actual footage from the 1976 kung fu flick *Tiger and Crane Fists*.

The Lord of the Rings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

Monsters, Inc. (FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Dinklage and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, the world of all the creatures who lurk under beds and inside closets all home.

The Mothman Prophecies (CO, FP) Richard Gere, Laura Linney, Will Patton and Debra Messing star in *Arlington Road* director Mark Pellington's eerie thriller, based on John Keel's 1975 nonfiction book, about a newspaper reporter investigating alien sightings in a small town in West Virginia.

Not Another Teen Movie (FP) Jaime Pressly, Mia Kirshner, Lacey Chabert and Randy Quaid

Rebecca Romijn-Stamos—one of the most beautiful women in the world, right? Well, that's what they say anyway. But would you look at the filmography of this leggy model-turned actress? reveals an interesting trend: she loves playing people with scars, deformities or other physical shortcomings. In her first film, *Dirty Work*, she played a bearded lady; in *X-Men*, she played the blue-skinned Mystique; in her new action flick, *Rollerball*, she has a huge scar running down the right side of her face, and in her recurring role on TV's *Just Shoot Me*, she had to play almost all her scenes with David Spade.



star in director Joel Gallen's raunchy spoof of teen movies such as *Never Been Kissed*, *She's All That* and *Bring It On*.

Ocean's Eleven (CO, FP) George Clooney, Matt Damon, Brad Pitt, Andy Garcia and Julia Roberts star in *Traffic* director Steven Soderbergh's remake of the 1960 Rat Pack cult film about a gang of hipster criminals with a plan to knock over three Las Vegas casinos on the very same night.

Orange County (CO, FP) Colin Hanks, Jack Black and Schuyler Fisk star in *Zero Effect* director Jake Kasdan's teen comedy about a studious high school graduate who enlists the aid of his stoner older brother when a clerical error results in his being refused admittance to Stanford University.

The Royal Tenenbaums (CO, FP) Gene Hackman, Gwyneth Paltrow, Ben Stiller, Luke Wilson, Owen Wilson and Anjelica Huston star in *Rushmore* director Wes Anderson's offbeat, whimsical comedy about the patriarch of a celebrated family of child prodigies who makes a last-ditch attempt to heal his relationship with his estranged offspring.

The Shipping News (CO, GR, P) Kevin Spacey, Julianne Moore, Cate Blanchett and Judi Dench star in *Chocolat* director Lasse Hallström's adaptation of E. Annie Proulx's award-winning novel about a struggling journalist who decides to recuperate from a recent family trauma by moving back home to a small Newfoundland fishing town along with his young daughter.

Slackers (CO, FP) Jason Schwartzman, Devon Sawa, James King and Laura Prepon star in director Dewey Nicks's teen comedy about a geeky college student who blackmails a popular classmate into helping him woo the most popular girl on campus.

Snow Dogs (CO, FP, GR) Cuba Gooding Jr., James Coburn and Graham Greene star in *Jingle All the Way* director Brian Levant's family comedy about a big-city writer who decides to

participate in Alaska's grueling 17-day-long Iditarod dogsled race. Very loosely based on Gary Paulsen's book *Winterdance: The Fine Madness of Running the Iditarod*.

Vanilla Sky (FP) Tom Cruise, Penélope Cruz, Cameron Diaz and Kurt Russell star in *Jersey Maguire* writer/director Cameron Crowe's drama (a remake of Alejandro Amenábar's 1997 Spanish film *Open Your Eyes*) about a shallow playboy whose life becomes a surreal nightmare after he is horribly disfigured in a car crash.

A Walk to Remember (CO, FP) Mandy Moore, Shane West, Peter Coyote and Daryl Hannah star in *The Wedding Planner* director Adam Shankman's small-town teen romance about a rich boy and a minister's daughter falling in love while preparing the annual Christmas pageant. Based on the novel by Nicholas Sparks.

The War Bride (P) Anna Friel, Molly Parker and Brenda Fricker star in director Lyndon Chubbuck's WWII drama about a young Londoner who marries a Canadian soldier and receives a frosty reception when she travels to his small, hard-scrabble prairie hometown to live with his family.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581

"Tired of \$12?" #101, 22 Sir Winston Churchill Ave, St. Albert
MOVIE LINE 458-9822 - Doors open 6:15pm Mon-Fri
Adults \$8, Children \$4.50, Tues \$5, Special Matinee prices
Movies run on Saturday and Sunday only.

1 Snow Dogs (G) 100min	12:30, 2:40, 6:20, 8:30
2 Monsters Inc (G) 93min	12:20, 2:20
2 Shipping News (14A) 114min Mature Themes	6:30, 9:00
3 Black Hawk Down (18A) 144min Gory War Violence	12:00, 2:50, 6:00, 8:50
4 Roller Ball (14A) 98min Violent Scenes	12:40, 3:00, 6:40, 9:10
5 Collateral Damage (14A) 114min Violent Scenes	12:10, 2:30, 6:10, 8:40

FAMOUS PLAYERS

SHOWTIMES EFFECTIVE: Fri, Feb. 8 - Thu, Feb. 14.

BEAUTY AND THE BEAST (G) IMAX 2D. No passes, no coupons. Fri Mon Tue Wed Thu 10:30 12:30 4:30 7:00 9:00
Sat Sun 12:30 2:30 4:30 7:00 9:00

BIG FAT LIAR (G) No passes. THX 12:30 2:40 5:00 7:40 10:00

BLACK HAWK DOWN (18A) Gory war violence. THX Fri Sat Sun Mon Tue Thu 12:40 4:05 7:40 10:45 Wed 12:40 4:05 10:45

BROTHERHOOD OF THE WOLF (14A) Gory violence THX 12:45 4:00 7:10 10:35

THE COUNT OF MONTE CRISTO (PG) Violent scenes THX 1:00 4:20 7:25 10:25

CHINA: THE PANDA ADVENTURE (G) IMAX 2D Fri Mon Tue Wed Thu 2:45

COLLATERAL DAMAGE (14A) Violent scenes THX 1:30 4:30 7:30 10:30

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes THX 12:40 4:10

JIMMY NEUTRON: BOY GENIUS (G) THX 2:00

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (14A) Violent scenes. THX 1:10 5:10 9:10

OCEAN'S ELEVEN (PG) Coarse language. THX 4:45 7:50 10:40

ROLLERBALL (14A) Violent scenes. THX 1:15 3:45 7:00 9:40

THE ROYAL TENENBAUMS (14A) THX Fri Sat Sun 6:05 1:40 4:50 7:35 10:20 Sat 6:10 1:40 4:50 7:35 10:20 Mon Tue Thu 1:40 4:50 7:35 10:20 Wed 6:05 1:40 4:50 10:20 Late show Mon 3:05 Tue Thu 4:05

SLACKERS (18A) Crude sexual content. THX 7:45 10:10

SNOW DOGS (G) THX 1:50 4:40 7:15 9:50

A WALK TO REMEMBER (PG) THX 1:20 3:50 6:50 9:30

PARAMOUNT THX 10233 Jasper Ave. 428-1307

COLLATERAL DAMAGE (14A) Violent scenes Fri Sat Sun Tue 2:00 4:30 7:00 9:30 Mon Wed Thu 7:00 9:30

WESTHOUND 111 Ave. Groat Rd. 455-0726

A BEAUTIFUL MIND (PG) Mature content. Fri Mon Tue Wed Thu 6:50 9:40 Sat Sun 12:45 3:40 6:50 9:40

BLACK HAWK DOWN (18A) Gory war violence. Fri Mon Tue Wed Thu 7:00 10:00 Sat Sun 1:00 4:00 7:00 10:00

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (14A) Violent scenes. Fri Mon Tue Wed Thu 8:15 Sat Sun 12:30 4:15 8:15

THE MOTHMAN PROPHECIES (PG) Frightening scenes. Fri Mon Tue Wed Thu 7:10 9:50 Sat Sun 1:10 3:50 7:10 9:50

GATEWAY 8 29 Ave. Calgary Trail 436-6977

BIRTHDAY GIRL (14A) Sexual content. Fri Mon Tue Wed Thu 7:30 9:50 Sat Sun 1:30 3:50 7:30 9:50

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes. Fri Mon Tue Wed Thu 6:40 9:30 Sat Sun 12:30 3:30 6:40 9:30

JIMMY NEUTRON: BOY GENIUS (G) Sat Sun 1:00 3:15

MONSTERS, INC. (G) Fri Mon Tue Wed Thu 6:55 Sat Sun 2:00 4:30 6:55

NOT ANOTHER TEEN MOVIE (18A) Crude sexual content throughout. 9:10

ORANGE COUNTY (14A) Fri Mon Tue Wed Thu 7:20 9:25 Sat Sun 1:50 4:20 7:20 9:25

ROLLERBALL (14A) Violent scenes. Fri Mon Tue Wed Thu 7:10 9:45 Sat Sun 12:45 3:40 7:10 9:45

SNOW DOGS (G) Fri Mon Tue Wed Thu 7:15 9:35 Sat Sun 1:15 4:00 7:15 9:35

VANILLA SKY (14A) Coarse language, sexual content. 6:50 9:40

A WALK TO REMEMBER (PG) Fri Mon Tue Wed Thu 7:00 9:20 Sat Sun 1:40 4:10 7:00 9:20

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AMÉLIE
Nightly @ 7:00 pm
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Alternative tentacles

The bands get a showcase in gritty, many *Songs for Cassavetes*

CATHERINE WALSH

We have been sold a bill of goods as a substitute for life. In this

ry, people die at the age of 21, younger. My responsibility as artist is to help them past 21." The words of actor and director Justin Mitchell's documentary *Songs for Cassavetes*, a film that explores the underground music scene of the late 1990s while looking back at the commercial explosion of "alternative" music. Shot in black and white, the self-proclaimed "documentary" features a mix of interviews and performances

from a diverse group of musical acts, including Sleater-Kinney, the Make-Up, Unwound, the Peeches, Henry's, the Hi-Fives, Some Velvet, and others.

Although the mainstream "underground" was often marketed as the basis of its self-destructive, doathing and angst-ridden performers, *Songs for Cassavetes* portrays artists as participants in a post-struggle who celebrate the sense of community found in a grassroots movement. For these artists, it's the journey, not the destination—they are interested in success on their own terms. Having someone to say and someone to listen to them say it is what "making it" is. Self-sufficiency is a recurring theme in the film. From the tour to the magic-marked posters, the film illustrates the do-it-yourself mentality of the underground scene. Although the film is well put together overall, don't expect high production values. (Mitchell



Songs for Cassavetes: darkness on the edge of town

financed the film himself, filming it during the years from 1996 to 1998.) It's dark, at times painfully so, and occasionally out of focus. At the same time, you can feel what it's like to be packed into these

incredibly tiny venues, some of them crowded, some of them almost empty. Although the sound quality in the performance sections of the film is poor (which is a shame, because some really interesting bands are featured in them), the documentary does a good job of capturing the raw energy of their onstage presence. And in that respect, the film's format matches up well with its content—in no way slick or polished, it's a project born out of love, long hours and hard work. Perhaps that's why the bands are so willing to be candid with Mitchell. He is, after all, one of their own.

Dookie or hooky?

The film's interviews and live performances are nicely balanced and the musicians themselves are generally smart, articulate and funny. There are, of course, the inevitable discussions about selling out, but the ideas and degrees of acceptable

commercialism that get expressed are as varied as the bands themselves. In the everlasting struggle of culture versus commerce, the film asks if capitalism has ruined rock 'n' roll? It's a struggle that is clearly very real to some of these musicians. Is it possible to hold out against wanting more? Is it wrong to want more? Most evident in the thinly-veiled bitterness of a member of the Hi-Fives at not being able to tour with Green Day due to a fellow member's restrictive work schedule, these artists struggle with their own concepts of success and the temptation that comes with wanting more.

Ultimately, Mitchell's message is that underground music is about doing what you want to do and retaining control over the message you put out. Whatever commercial demons they may secretly struggle with, the film convinces you that each of these musicians is fiercely involved in creating their own path. Raw, interesting and entertaining, *Songs for Cassavetes* is worth seeing. **V**

Songs for Cassavetes

Directed by Justin Mitchell • Featuring Sleater-Kinney, Unwound, The Hi-Fives and Dub Narcotic Sound System • Zeidler Hall, The Citadel • Fri-Mon, Feb 8-11 (9pm) • 425-9212

PRINCESS THEATRE
107 - Whyte Ave. - 433-0728

ON FEBRUARY 13TH

THE SHIPPING NEWS
Daily 9:30 pm
Fri-Mon 3:30 pm
14A (mature theme)

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SHOWING AT BOTH CINEMAS

Showtimes for Fri, Feb. 8 - Thu, Feb. 14.

THE WASH (18A) Crude content, coarse language throughout. Sat-Sun 11:10 Daily 1:30 4:20 7:05 9:40 Midnight Fri Sat only 12:05

HOW HIGH (18A) Crude content throughout. Sat-Sun 11:20 Daily 1:35 4:25 7:30 9:30 Midnight Fri Sat only 12:15

BEHIND ENEMY LINES (14A) Sat-Sun 11:15 Daily 1:50 4:25 7:35 10:05 Midnight Fri Sat only 12:35

JOE SOMEBODY (PG) Sat-Sun 11:55 Daily 2:25 4:40 7:10 9:25 Midnight Fri Sat only 11:40

SPY GAME (14A) Sat-Sun 11:05 Daily 1:45 4:30 7:00 9:45 Midnight Fri Sat only 12:20

OUT COLD (14A) Crude content. Sat-Sun 11:45 Daily 2:30 5:00 7:20 9:30 Midnight Fri Sat only 11:45

ATLANTIS: THE LOST EMPIRE (PG) Sat-Sun 12:05 Daily 2:15 4:35

DOMESTIC DISTURBANCE (14A) Sat-Sun 11:35 Daily 1:55 4:10 7:35 9:55 Midnight Fri Sat only 12:00

FROM HELL (18A) Gory violence disturbing scenes Daily 7:15 9:50 Midnight Fri Sat only 12:20

BLACK KNIGHT (PG) Crude content. Sat-Sun 11:30 Daily 2:00 4:15 7:15 9:35 Midnight Fri Sat only 11:50

SHALLOW HAL (14A) Sat-Sun 11:25 Daily 2:05 4:45 7:25 10:00 Midnight Fri Sat only 12:25

DON'T SAY A WORD (14A) Violent scenes Sat-Sun 11:50 Daily 2:20 4:50 7:45 10:15 Midnight Fri Sat only 12:30

RAT RACE (PG) Coarse language. Sat-Sun 11:40 Daily 2:10 4:55 7:40 10:10 12:30

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5466

CINEMA GUIDE

Showtimes for Fri, Feb. 8 - Thu, Feb. 14.

YOUTH KODAKON COMMON 1305 YR Street 476-8888

A BEAUTIFUL MIND PG Mature content. THX Daily 1:00 3:50 6:50 9:50

BIG FAT LIAR G No passes. THX Daily 12:15 2:30 4:45 7:00 9:20

BLACK HAWK DOWN 18A Gory war violence. DTS Digital. On 2 screens Daily 12:30 1:30 3:30 4:30 6:30 7:20 10:20

BROTHERHOOD OF THE WOLF 14A Gory violence. DTS Digital. Daily 12:50 3:40 6:45 9:45

COLLATERAL DAMAGE 14A Violent scenes. No passes. On 2 screens. THX Daily 12:20 1:20 3:00 4:00 5:30 7:10 8:10 9:40 10:40

THE COUNT OF MONTE CRISTO PG Violent scenes. DTS Digital. Daily 1:10 4:10 7:15 10:10

GOSFORD PARK 14A DTS Digital. Daily 2:00 5:00 8:00

I AM SAM PG Coarse language. Daily 12:45 3:45 6:40 9:35

KUNG POW: ENTER THE FIST PG Crude content. DTS Digital. Daily 12:35 10:45

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A Violent scenes. DTS Digital. On 2 screens Daily 12:40 3:10 4:40 7:30 8:30 9:30

THE MOTHMAN PROPHECIES PG Frightening scenes. DTS Digital Daily 1:50 4:50 7:40 10:30

OCEAN'S ELEVEN PG Coarse language. DTS Digital. Fri-Tue-Thu 1:15 4:20 7:25 10:00 Wed 1:15 10:00

THE ROYAL TENENBAUMS 14A DTS Digital. Daily 1:40 4:15 7:45 10:15

THE SHIPPING NEWS 14A Mature themes. DTS Digital. Daily 2:10 7:50

SLACKERS 18A Crude sexual content. DTS Digital. Daily 5:10 10:35

WESTWALL 8 KINEMAS 444-1829

WEM PHASE III ENTRANCE 2 444-1829

A BEAUTIFUL MIND PG Mature themes. DTS Digital. Fri Mon-Tue 6:35 9:20 Sat-Sun 1:05 3:50 6:35 9:20 Wed 9:30

BIRTHDAY GIRL 14A Sexual content. DTS Digital. Fri Mon-Thu 7:00 10:10 Sat-Sun 2:00 4:40 7:00 10:10

GOSFORD PARK 14A DTS Digital. Fri Mon-Thu 6:30 9:25 Sat-Sun 1:00 3:45 6:30 9:25

I AM SAM PG Coarse language. DTS Digital. Fri Mon-Thu 6:50 9:30 Sat-Sun 1:10 4:00 6:50 9:30

KATE AND LEOPOLD PG DTS Digital. Fri Mon-Thu 7:20 9:45 Sat-Sun 1:40 4:30 7:20 9:45

KUNG POW: ENTER THE FIST PG Crude content. DTS Digital. Fri Mon-Thu 10:00 Sat-Sun 4:20 10:00

THE MOTHMAN PROPHECIES PG Frightening scenes. DTS Digital. Fri Mon-Thu 6:40 9:40 Sat-Sun 1:20 4:10 6:40 9:40

ORANGE COUNTY 14A DTS Digital. Fri Mon-Thu 7:30 Sat-Sun 1:50 7:30

THE SHIPPING NEWS 14A Mature themes. DTS Digital. Fri Mon-Thu 7:10 9:50 Sat-Sun 1:30 4:15 7:10 9:50

KODAKON KITY KENTON KINEMAS 421-7020

A BEAUTIFUL MIND PG Mature content. DTS Digital. Daily 12:40 3:40 6:40 9:40

BIG FAT LIAR G DTS Digital. No passes. Daily 12:20 2:20 4:40 7:00 9:20

BLACK HAWK DOWN 18A Gory war violence. Daily 12:50 3:50 6:50 10:00

THE COUNT OF MONTE CRISTO PG Violent scenes. DTS Digital. Daily 1:00 4:00 7:10 10:10

GOSFORD PARK 14A DTS Digital. Daily 12:30 3:30 6:30 9:30

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A Violent scenes. DTS Digital. Fri-Sun Tue-Thu 1:20 5:00 9:10 Mon 1:20 9:10

THE MOTHMAN PROPHECIES PG Frightening scenes. DTS Digital. Daily 1:30 4:20 7:40 10:20

ROLLERBALL 14A Violent scenes. Daily 12:10 2:30 4:50 7:20 9:50

THE ROYAL TENENBAUMS 14A DTS Digital. Daily 1:40 4:30 7:30 10:30

WESTWALL 8 KINEMAS 444-1881

PHASE I, ENTRANCE 44 444-1881

BEHIND ENEMY LINES 14A Daily 2:15 4:45 7:30 9:45

HOW HIGH 18A Crude content throughout. Daily 2:30 4:30 7:15 10:00

JOE SOMEBODY PG Daily 1:45 3:45 6:30 9:00

OUT COLD 14A Crude content. Daily 2:45 5:00 7:45 10:10

SHALLOW HAL 14A Daily 2:00 4:15 9:30

SPY GAME 14A Daily 1:30 4:00 6:45 9:15

VILLAGE TREE KINEMAS 459-1848

Gervais Rd. St. Albert Trail St. 459-1848

BEHIND ENEMY LINES 14A Daily 2:15 4:45 7:30 9:45

HOW HIGH 18A Crude content throughout. Daily 2:30 4:30 7:15 10:00

JOE SOMEBODY PG Daily 1:45 3:45 6:30 9:00

OUT COLD 14A Crude content. Daily 2:45 5:00 7:45 10:10

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HOW HIGH 18A Crude content throughout. Daily 2:30 4:30 7:15 10:00

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Celebrity jeopardy

Present Laughter shows you the downside of being centre of the universe

By PAUL MATWYCHUK

Part of the appeal of Noel Coward's comedy *Present Laughter* (now playing at the Citadel) is that, on one level, it's an extravagantly romantic fantasy about the backstage life of the great stars of the English theatre. The action takes place entirely within the London studio of Garry Essendine—which Leslie Frankish's set presents as a sumptuous living space with what appear to be 30-foot ceilings, wall-to-wall carpeting, a grand piano, a large, prominently displayed portrait in oils of Essendine himself, a staircase perfect for him to make daily dramatic entrances upon emerging in one of his 18 dressing gowns from his upstairs bedroom, and a series of shelves loaded up with framed photographs of friends and associates that ascend so high up into the sky that Essendine's maid, Mrs. Erikson, undoubtedly needs to climb into a cherry picker just to dust them. When the characters aren't trading sophisticated quips and observations, they're exhaling great, glamorous clouds of cigarette smoke and chattily making plans for their next stage triumph, completely untroubled by thoughts of failure, poverty or unfashionability of dress.

But part of the play's appeal is also that there's something down-to-earth about the world it presents as well. Essendine is glamorous and witty, yes, but he's also vain, a little lazy, a little undisciplined in his sexual affairs, extremely self-centred, very easily wounded by criticism and all too aware that he's starting to go bald. And as much as he needs his inner circle—his ex-wife Liz, his manager Hugo and his producer Morris—to organize his affairs and talk him out of follies (like his dream of playing Peer Gynt), they need his charm, his energy and his considerable talent

in return. Plus, they all share a mutual affection for each other's quirks and failings that's quite heartwarming: they may not be related, but they're as functional a family as has ever been created for the stage.

Master thespian

Director Bob Baker understands all of the above and he's created a production of *Present Laughter* that's a tremendous amount of fun to watch. And probably the most tremendously fun thing about it is Lorne Kennedy's sparkling performance as Essendine. "For the love of God, stop being theatrical!" he tells everyone onstage near the end of the play—and, of course, Kennedy delivers the line in the most grandiose, theatrical way possible. Kennedy plays Essendine as a man who couldn't stop being theatrical if he tried; his every vocal inflection, his every movement across the room seems intended for the appreciation of invisible onlookers watching him from a nearby balcony. And it's not as though Essendine is affected; his behaviour has become so ingrained that it's progressed beyond affectation—Essendine is barely aware there's any other way to act. (When he's told he has an occasional tendency to overact, Kennedy executes the funniest full-body double take since Jean Harlow casually told Marie Dressler in *Dinner at Eight* that she'd

been reading a book.)

Kennedy doesn't make the character into a pompous fool, either; all his vanity and petty behaviour. Essendine is a pretty shrewd cool. That's what makes Kennedy's scene with Jan Alexandra Smith so potent—Smith plays Joanna, Hugo's predatory wife, who seems to have made it her task to upset Essendine's inner circle by seducing every man inside it. When Joanna shows up late one night at Essendine's door, flashing her leg from a long slit in the side of her strapless grey velvet dress, flinging and finagling her way into his bed, Kennedy and Smith make the high-stakes negotiations that are being carried on just beneath the characters' superficially polite conversation so potent that this battle of wits acquires the scale of a showdown between Godzilla and Mothra.

The worst insult Essendine can think of to level at anybody is to call them a bore. (Indeed, you get the sense that the only reason he doesn't replace either member of his inefficient household staff is that he's hearing about his valet's romantic exploits with his dancehall-girl girlfriend or listening to Mrs. Erikson's tales of her spiritualist friends.) He probably enjoys the company of the play as well—that is, if he weren't too annoyed at not having been asked to star in it himself.

Present Laughter

Shoctor Theatre, The Citadel • To Feb 1

Andersen (master improviser and core cast member of *Die-Nasty!*) and Kurt Spenrath (of the Pompous Weasels comedy troupe) are starring in the play's Edmonton premiere.

Spenrath doesn't see it as much of a novelty, though. "It's all just acting," he remarks, looking a lot more imposing than usual in the close-cropped haircut and beard he's adopted to play Michael. "I mean, people in Edmonton didn't get to see Dana as Bilbo in the big production of *The Hobbit* that he did this year, or as Scrooge in *A Christmas Carol* in Regina. But I think people have gotten a taste of [his serious side] before—*The Cartoonist*, I thought, had a beautiful performance by Dana in it, and of course he and I were in [Ian Ferguson's dark-'n'-gritty 1996 street-life drama] *Naming the Animals* together, which is probably the most serious play that's ever been done in Edmonton.

"It's not an easy play," Spenrath continues, "but it's a stretch only in the

sense that everything's a stretch. I know that one of the things I learned from Dana is to find the dramatic sense in your comedy and the comedic sense in your drama. This play is written as a very serious piece of theatre, so we don't necessarily have to 'act serious.' It's the same as we're doing comedy or satire—it's our job to 'act funny'; it's our job to be quite serious in hysterical situations."

Where Spenrath and Andersen's background in improv may show, Spenrath says, is simply in the night-night handling of the play's various subject matter. "I don't know how hilariously the performances are going from night to night," he says, "but there's a huge dichotomy within this game. You don't really know how much of him is being sinister and how much is simply not knowing any better. Every time we run the show, the pendulum

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By PAUL MATWYCHUK

Cherry on top

Cherry Docs • Arts Barns • To Feb 16 • preVUE There are only two characters in Canadian playwright David Gow's *Cherry Docs*: Michael, an angry young skinhead awaiting trial for killing a Pakistani; and David, the Jewish lawyer assigned to defend him. It's the kind of material that critics' phrases like "searing drama" were invented to describe—which is why it's a little surprising to learn comedians Dana

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Coming and Cohen



OYR is Doing Leonard Cohen, bad sex scenes and all

by DANA MCNAIRN

A passage from *Beautiful Losers*, the peculiar 1966 novel by Leonard Cohen, recently had a dubious distinction: being voted the first sex scene in the history of Canadian literature. (The scene depicts a masturbation session under the dashboard light of a car speeded toward Ottawa. It features phrases like "Oh, what a greasy tower he is massaged!" and "the swelled head red and hot as a radioactive fireman's helmet.") Theatre director Michael Brooker chuckles over that. He thinks the illustrious *Globe and Mail* sex judges missed the point. He says Cohen was being ironic and that *Beautiful Losers* should have been read the funniest.

"Oh, my god," Brooker laughs. [The novel] is dripping irony. [Cohen] is mocking members of parliament. It's not erotic or pornographic."

Poetry in lotion

Brooker would know. Cohen's intimate poetry is largely about desire, sex—and it's easy to misread as awful or even gratuitous. Brooker adapted some of the poet's early work into his brash One Yellow Rabbit production, *Doing Leonard Cohen*, a show that's been called "the dirtiest literary stage show since *Thouatta*." But while there's profanity, groping, fornication and masturbation onstage—it's Cohen, not *Thouatta*. Brooker, after all, was attracted to the project in the first place was Cohen's obvious lust for life and the writer's ability to nail only humanity's radiantly beautiful moments but our squalid screw-ups as well. Most audiences are more familiar with Cohen's image as an er, elegant singer, dripping with *sir-faire*, rather than the roaring th of untrammelled lust and the older man's wisdom, not the younger man's passion. And putting a play is certainly one way

to reintroduce the public to a living legend's earlier writing.

After a series of cheeky warnings of profanity and nudity, the first act draws on about 50 Cohen poems, occasionally performed in dance steps by actors Michael Green, Denise Clarke (who also did the choreography), Andy Curtis and Rita Bozl. "Death of a Lady's Man," "Let Us Compare Mythologies," "Flowers for Hitler," "Parasites of Heaven," "The Energy of Slaves" and "The Spice Box of the Earth" are presented non-chronologically and survey roughly the period from 1956 to 1978, Cohen's often gloomy but sexually charged early years.

The second act is devoted entirely to the "glorious and experimental" novel *Beautiful Losers*. It's the story of a jealous Montrealer in love with a long-dead Mohawk princess, his wife who commits suicide in an elevator shaft and his bisexual friend, known simply as F, the aforementioned masturbator. True to the Cohen oeuvre, it's also a tale of love, sex and betrayal. Brooker feels Cohen is the unofficial poet laureate of Canada and says there's continuing relevancy in Cohen's themes. In *Losers*, a young

Cohen meditated on the friction between First Nations, English Canada and French Canada, and the

equally stormy relationships between men and women. These conflicts of sexuality, nationality and identity still shape Canadian mythology. "So take away the Buddha-like crap surrounding Cohen," says Brooker, "and what we have is a man who thought passionately and seriously about this and had the courage to write it." Despite his "prince of depression" reputation and mythological themes, the OYR theatre troupe maintains that Cohen is truly very funny.

Sex and the single guy

That may be, but even Brooker agrees *Beautiful Losers* is like Stephen Hawking's *A Brief History of Time*—a book everyone owns, but few have read. He acknowledges the third part of the novel is particularly difficult, but he still thinks the joke's on those groaning *Globe* judges. He feels there's two kinds of people in this world: those who love life and those who don't. Warming to his topic, Brooker says Cohen writes prose and poetry that practically drips with the worship of women, that he's the rare writer ballsy enough to write what everyone else is thinking. "He could have been a fucking schoolteacher," says Brooker, "and yet here he is, completely unafraid to be so naked. He's a role model because he's a man unafraid of sex." Audiences elsewhere have been unafraid of sex since at least 1996, when *Doing Leonard Cohen* was first mounted in Calgary, but this will be the first opportunity Edmonton audiences will have to see if they too embrace this "deeply poetic" evocation of a "playful" man's iconic youth. "He's not fucking [Edward] Albee or [Ingmar] Bergman," says Brooker, laughing again. "He's one of

ours—a man of this place, a man of the leaping snow, the stirring creek, the flashing trout, the mighty cock."

Consider *Doing Leonard Cohen* as poetry exuberantly performed rather than dry recital. ☐

Doing Leonard Cohen
Rice Theatre, The Citadel • Feb 9-Mar
17 (Opening night: Feb 14) • 425-1820

Theatre Notes

Continued from previous page

swings farther in one direction than the other. And there are some dichotomies in Dana's character as well—in how much of a bigot David is. That's where the improv background comes in, is seeing where the performing energy takes you on that particular night."

Spenrath says that while the play's setup may sound didactic, in fact Gow has created something a lot more

unsettling than a simplistic play about how racism is bad. Instead, the play's true moral crisis occurs when David, who has always considered himself a good, upstanding liberal thinker, is forced to acknowledge the powerful racist streak that dwells within his own heart. "Racism is bad," Spenrath says, "but hubris is bad also.... The play is about how our arrogant, self-righteous attitude toward racist people is something that needs to be questioned a little bit." ☐

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The joint is Jumpin'

Dodd supplies the
Words, Albert
 supplies the music
 at Kaboom!

By PAUL MATWYCHUK

The main attractions during the second week of Workshop West's Kaboom! Performance Series are *Silent Words*, featuring actor/playwright Chris Dodd (who is deaf), and *Jumpin' Jack*, featuring actor/playwright Lyle Victor Albert (who has cerebral palsy). Which makes it kind of a theme week, I remark dopily to Albert, only to find myself searching for a politically correct way of expressing what these two plays have in common. "It's sort of a... a..."

"So it's gimp theatre," says Albert with a smile—and, I suspect, some pleasure at watching me decide how to react to his comment. It's not exactly the word I was groping for, but it gets us talking about the obstacles that stand in the way of portraying people with disabilities onstage. "Just because you have a disability," he says, "that isn't your life. That's only a part of your life. You don't always necessarily have to be labelled by your condition."

Indeed, with each monologue Albert has performed, the subject of his condition has become less and less central to the story: in *Scraping the Surface* (1995), Albert used the risky, thrice-weekly act of shaving his face as a metaphor for coming of age and finding a place in the world; *Objects in Mirror Are Stranger Than They Appear* (1997) was an equally personal tale of moving on after a failed relationship, a script in which CP, inescapably, figured in the plot but was fairly incidental to its main theme. Now comes *Jumpin' Jack*, an exploration of fame, family, sexual identity and rock 'n' roll which Albert proudly notes is "the first of the three one-man shows I've done that I don't [necessarily have to perform myself]."

Papa was a Rolling Stone

Jumpin' Jack has a great premise: Albert plays Mick Jagger's illegitimate son. Unfortunately, for the longest time, that premise was all he had. "I sold the premise based on the idea, 'I'm Mick Jagger's kid,'" Albert says. "But when the time came for me to actually start to write it, it was, 'Okay... now what?' I had one page for about three months. Then once I got my hook, it made it a lot easier to write." That hook was to have Albert's character address a support group for all of Jagger's unacknowledged offspring. "And there's a lot of us," Albert says. "Basically, I'm pretty cocky though. I'm the head bastard, since I'm the oldest."

"I'm playing more of a character this time," he continues. "And it's kind of neat not to have to play me. I thought it would be very daunting at first, but I enjoy it. My big problem, of course, is how do I explain my condition? I've found a way to

do that, but I won't tell you. You'll have to see the play."

Kaboom! audiences will be among the first to do just that; this is only the second run of the show, following a Calgary premiere last month at One Yellow Rabbit's High Performance Rodeo. A couple of OYR members provided some key input into the show, as well: it was directed by Blake Brooker (who Albert describes affectionately as "my Keith Richards"—he means that in the "invaluable partner" sense of the

theatre
 preVUE

word, not the "guy he's always screaming and fighting with" sense), while Denise Clarke gave Albert some quick schooling in how to duplicate Jagger's trademark onstage strutting. "It's all attitude," Albert says, explaining how someone as pluggily as Mick Jagger could possess such a powerful sexual aura.

Attitude is one thing Albert's plays have never had a short supply of. There's not a moment in any of them when Albert asks for the audience's pity; he's much too busy cracking jokes and acting like a star. It's only fitting that in *Jumpin' Jack*, he presents himself as the son of one of the biggest stars around. "I don't want to play on the disability," he says. "I want to play a person with a disability in a cool way—and this guy is cool. He's like his old man."

Emerging, converging and dramaturging

You could call Chris Dodd's award-winning 1998 play *Silent Words* "the inspiring story of how one man overcomes his disability" and your description wouldn't exactly be inaccurate—but at the same time you'd be overlooking the fairytale-like mood, the unusual set and sound design and the lyrical use of sign language to punctuate its themes that made this show one of the most fondly remembered Fringe productions of the last five years.

And perhaps Ashley Wright, who directed and co-wrote the show, remembers it more fondly than anybody. "[Set designer] Narda McCarroll was an M.F.A. design student at the time, so she was sort of emerging as a designer at the time. [Stage manager] Erica Letchford had just graduated from Grant MacEwan and was just emerging as a stage manager/production type. Chris was emerging as a solo performer, and I was an emerging writer and director. And Darrin Hagen, of course, who did the sound design, was very established in the theatre scene already. So it was a great, magical summer with the five of us putting together this show. I realize that now more in retrospect; at the time, it just seemed like we were doing the work. But now that it's all over and done with, one can certainly look back and go, 'That was a really special, interesting time in all of our careers and all of our lives.' It was more than just putting up a play—it was special to everyone involved. And it seems to be special to everyone who sees it, too."

Wright met Dodd when... were both being directed by Jonathan Christensen in a production of *Richard III* at the University of Alberta. Dodd—to this day, the only person to earn a B.A. in the history of the U of A drama program—was in the *Messenger*. "It's the small part in the play," Wright recalls, "Chris's performance was spellbinding. His need or his desire to communicate was so huge—I often think that what we do in this business: figure out 'How do I communicate the thought in a manner that people can understand?'" Wright and Dodd struck up a friendship—Wright, who had experience talking with deaf family members, was one of the few cast members Dodd could talk with freely—and they began toying with the idea of creating a show together.

Silent spring

"Chris was pretty adamant that I didn't want it to be autobiographical," Wright says. "He would hate to stand there and say, 'Oh, woe is me, I lost my hearing....' We didn't want to be an 'issue play.'" True, Dodd's story shares some surface similarity with that of the character he plays in *Silent Words*: both men were born with their sense of hearing intact, only to gradually become deaf after about with meningitis (although "the 'm' word," as Wright calls it, is never spoken in the play) and find themselves completely unprepared for life as a deaf person, unable to lip-read, use sign language or even communicate with the outside world. But when Wright asked Dodd what he hated most about being deaf and found out that not being able to listen to music topped Dodd's list of regrets, they realized they had a way into the play and began shaping the story around the character of a effortlessly talented young pianist whose hearing loss represents the shattering of his entire world.

The play attracted considerable outside attention following its original Fringe run, including an offer to produce and air a videotaped version from the Bravo! network. Those plans eventually fell through, but Wright says that while the Bravo! experience would have been wonderful, he and Dodd feel the show would have suffered a great deal in the translation. "I'm glad we didn't do it in the end," Wright says. "To me, it's a fascinating show in that all the elements—performer, design, costume, lighting, sound—come together so nicely and gel into a very consistent work. I think when you're sitting there in the theatre and experiencing the sound of the actor's voice, the beautiful set, the lighting shifts, it just think it needs to be seen live. Kaboom! seems like the perfect way to invite people to come see it."

Kaboom! Performance Series
Jumpin' Jack: Fri, Feb 8 (9pm), Sat, Feb 9 (9pm); Sun, Feb 10 (2pm)
Silent Words: Thu, Feb 7 (8pm), Fri, Feb 8 (7pm); Sat, Feb 9 (7pm) • Kossuth Theatre, Jubilee Auditorium • 477-5175 (TIX on the Square)/477-5175

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Written & Created by
 Michael Kennard & John Turner
 February 19 - March 10, 2002

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VUE
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ARTSWEEKLY

For a FREE listing, fax 426-2889 or email listings@vue.ab.ca.
Deadline is 3pm Friday.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488-6611, 488-5900. **ALBER-
TA SEEN LANDSCAPES IN FIBRE:**
Representational and abstract landscape
works by quilters, needle workers, weavers,
textile makers, fabric painters and others who
work with fibre. Until Mar. 2. **THE DISCOV-
ERY GALLERY REACHING FOR THE STARS:**
New fibre works by Kate Mitchell and
Christine Zador. Until Mar. 2.

ART BEAT GALLERY AND FRAME 8
Mission Ave., St. Albert, 459-3679. Open
daily 10am-6pm; Thu 10am-9pm, Sat 10am-
4pm. Sun/hols noon-4pm. New works by
many artists. Until Feb. 24.

BEARCLAW GALLERY 10403-124 St.,
482-1204. Works by gallery artists including
Daphne Odjig, George Littlechild, Jane Ash
Boiras and Joanne Cardinal Schubert. Until
Feb. 28.

CENTRE D'ARTS VISUELS DE L'ALBERTA
20, 8627-91 St., 461-3427. **MULTI-MEDIA:**
Theresa Mae Donaldson (watercolours and
pencil), Curtis Johnson (multi-media), Leane
Cote (photographs). Feb. 8-20.

CITADEL THEATRE Rice Theatre Lobby,
9828-101A Ave. **DOING LEONARD
COHEN—THE EXHIBITION:** Featuring the work
of 13 artists to coincide with One Yellow
Rabbit's production of *Doing Leonard Cohen*.
Feb. 9-Mar. 17.

DOUGLAS UDELL GALLERY 10332-124
St., 488-4445. **SUPERB EXECUTIONS AND
GREAT HANGINGS:** Curated by Dean Drever.
Showcasing the work of Paul Butler, John
Bateman, Steve Fleury, Rodney Sayers, Emily
Lake, Craig Le Blanc, Kelly Mark and Mara
Porkola. Until Feb. 16.

EDMONTON ART GALLERY 2 Sir Winston
Churchill Sq., 422-6223, www.eag.org.
Open Mon-Wed and Fri 10:30am-5pm; Thu
10:30am-8pm; Sat, Sun 11am-5pm. **JADE:
THE ULTIMATE TREASURE OF ANCIENT CHINA:**
Until Mar. 24. **SHUI-BO WANG: SUNRISE
OVER TIANANMEN SQUARE:** Until Mar. 24.
THU 31 (noon): *Swinging Beijing* (video/lec-
ture). **JOE NORRIS-PAINTED VISIONS OF
NOVA SCOTIA:** Feb. 15-May 5. **LECTURE:**
Lecture and slide presentation by Kim Adams
in Public Art. Thu, Feb. 14, 7pm. **IN THE
ITCHEN: LIFE FORMS:** New works by Gloria
Lok. Until Mar. 24. **CHILDREN'S
GALLERY FROM HEAD TO TOE:** Created by
Lisa Murray. Until July 28. **Admission \$8
adult; \$5 student/senior; \$3 ages 6-12, kids
under 5 free, \$19 family.**

**ELECTRUM DESIGN STUDIO AND
GALLERY** 12419 Stony Plain Rd., 482-
1402. **2001 TWO:** Sculpture by Lawrence
Lukasevich and painting by Lori Lukasevich.
Until Mar. 1.

FAB GALLERY 1-1 Fine Arts Building, U of
A Campus, 112 St., 89 Ave., 492-2081.
Open Tue-Fri 10am-5pm; Sun 2-5pm.
GRAFICA ACTUAL: Works by contemporary
Mexican artists. Until Feb. 24. Opening
reception THU, Feb. 7, 7-10pm. **Rm. 2-20,
118, THU 7 (5pm):** Public lecture by José
Manuel Springer (curator).

FORT DOOR 10308-81 Ave., 432-7535.
Eskimo soapstone carvings (human, bears,
walrus, seals, birds, Inukshuk) by Arlook.
West Coast Indian and Eskimo gold and sil-
ver jewellery by K. Law. Through Feb.

THE FRINGE GALLERY Bsm, 10516
Whyte Ave., 432-0240. Open daily 9:30am-
6pm. Closed Sunday. **BEHIND THE CURTAIN:**
The Paint Spot Staff Show. Until Feb. 28.

GENERATIONS GALLERY 5411-51 St.,
Stony Plain, 963-2777. **THE PETALS SUITES:**
Original haiga. Drawings by Kris van Eyk and
poetry by Gerald St. Maur. Glass art by Fern
Anders. Until Feb. 11. **Recent paintings by
Carol Wylie.** Works in wood by Ralph
Reichenbach. Feb. 14-Mar. 25. Opening
reception SUN, Feb. 17, 1-4pm.

GIORDANO GALLERY Main Fl., Empire
Building, 10080 Jasper Ave., 429-5066.
Open Wed 11am-4pm, Sat 12-4:30pm or by
appointment. Featuring gallery artists Mark
Lang, Tony Calzetta and Marcia Perkins.
Until Feb. 16.

**GREAT BEAR FRAMING-UPSTAIRS
GALLERY** 11631-105 Ave., 452-8906.
REMIX: Paintings by Daryl Rydman. Until
Feb. 23.

HARCOURT HOUSE 10215-112 Street,
426-4180. Open Mon-Fri 10am-5pm; Sat
12-4pm. **TRANCE:** Installation by Leah Decter.
Until Feb. 9. **EQUILATERAL:** Emerging artists
working in photo-visual media. Feb. 14-Mar.
16. Opening reception THU, Feb. 14, 7-30-
10pm. Artist talk THU, Feb. 14, 7:30pm.
FRONT ROOM THE GULF: A series of por-
traits by David Svendsen. Until Feb. 9.

JEFF ALLEN ART GALLERY Strathcona
Place, 10831 University Ave., 433-5807.
Paintings by Dalia Saafan. Feb. 12-Mar. 7.
Open house WED, Feb. 13, 6:30-8:30pm

JOHNSON GALLERY 47711-85 St., 465-

6171. Open Mon-Fri 8am-5:30pm; Sat 9am-
5pm. Recent works by Marta Thomson, Joe
Haile, Phyllis Webb Jeffery and Meta Ranger.
Prints by Toti. Pottery by Helena Ball.
•11817-80 St. Open Tue-Fri: 9:30am-
5:30pm; Sat 9:30am-4pm. Watercolours by
Glenda Beaver, Brian Traver-Smith, Jim
Painter and John McMann.

LATITUDE 53 10137-104 Street, 423-
5353. Open Tue-Fri 10am-6pm; Sat noon-
5pm. **COLLAPSING NEW BUILDINGS:**
Minimalist sculptures by Luis Jacob. The
series is shown with black and white photo-
graphs of the skyscrapers from which the
forms were modeled. Until Feb. 23. **PRO-
JEX ROOM SEPTEMBER 14, 2000; HOMELESS
COUNT; 1160:** Ongoing project by Calgary
artist Marjan Eggermont. Until Feb. 23.

MCMULLEN GALLERY University of
Alberta Hospital, East Entrance, 8440-112
St., 407-7152. **GIFTS FROM THE LAND - A
SHOW OF NEW DONATIONS:** New donations
from professional Edmonton artists to the
hospital collection. Until Apr. 7.

MOUNTAIN FOODS CAFÉ - JASPER
Connaught Drive, across from the Via
Station. **KUNST AUSSTELLUNG EXHIBITION
WALL:** Watercolours by St. Albert artist
Diane Way. Until Feb. 11. **Pastels by Hinton
artist Norene Cooper.** Feb. 12-Mar. 11.

PROFILES PUBLIC ART GALLERY 19
Perron Street, St. Albert, 460-4310. Open
Tue-Sat 10-5pm. Thu until 8pm. **REVISIONS:**
Barb Pankratz, Lewis Lavoie, Linda Carreiro.
Until Mar. 1.

RED GALLERY AND STUDIO 9621 Whyte
Ave., 439-8210. Open Tue-Sat 11am-5pm.
Recent paintings by Christl Bergstrom.
Exploring universal themes through domes-
tic landscapes, portraits and still lifes. Until
Feb. 15.

SCOTT GALLERY 10411-124 St., 488-
3619. Open Tue-Sat 10am-5pm. Group
show featuring painting by Ken Christopher,
Yuriko Kitamura, Noni Boyle, Norman Yates,
Francine Gravel, Douglas Haynes. Black and
white photography of the Waterton area by
Tom Wilcock. Until Feb. 12.

SNAP GALLERY 10137-104 St., 423-1492.
Open Tue-Sat noon-5pm. **GRAFICA ACTUAL:**
Works by Mexican artists curated by Jose
Manuel Springer. Until Feb. 23.

SNOWBIRD GALLERY WEM, 8882-170
St., 444-1024. Featuring works by J. Yardley-
Jones and Gregg Johnson. Acrylics by Jim
Vest, pottery by Noburo Kubo and
Jacqueline Stenberg. Art glass available.
Artists in the courtyard continues every
weekend.

STUDIO GALLERY 143 Grandin Park Plaza,
St. Albert, 460-5990. Open Mon-Fri 10am-
6pm; Sat 10am-5pm. **RESILIENCE:** Oil paint-
ings, watercolours and mixed-media works
by various artists. Also new works by Carole
May Coty and Bruce Allen.

SUSSEX GALLERIES 290 Saddleback Rd.,
988-2266. Landscapes, cityscapes, florals,
nudes, surreal paintings as well as glass-
works, sculptures and ceramics by various
artists.

**UNIVERSITY EXTENSION CENTRE
GALLERY** 2nd Fl., University Extension
Centre, 8303-112 St., 492-3034. Open
Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm;
Sat 9am-noon. Leslie Taillefer—graduating
student exhibition. Until Feb. 14. Opening
reception FRI, Feb. 8, 6-9pm.

**UPSTAIRS GALLERY/GREAT BEAR FRAM-
ING** 2nd Fl., 11631-105 Ave., 452-8906.
Open Mon-Sat 9-5pm. **REMIX:** Paintings by
Daryl Rydman. Until Feb. 23.

THE VAAA GALLERY 3rd Fl. Harcourt
House, 10215-112 St., 421-1731. **GYPSY
MESSENGER:** Photographic documentation of
gypsies by Sima Khorrami. Feb. 14-Mar. 14.
Opening reception THU, Feb. 14, 7-9pm.

VANDERLEELIE GALLERY 10344-134 St.,
452-0286. Open Tue-Sat 11am-5pm. **WATER
SURFACES:** Four large canvases by David
Alexander exploring the reflective surface.
Until Feb. 19.

THE WORKS GALLERY Main Floor,
Commerce Place (beside ICON Hair), Jasper
Ave., 426-2122. Open Mon-Sat 10am-4pm.
THE IMPOSTER: Works by Savi Pannu. Until
Feb. 23. Closing reception WED, Feb. 20, 7-
9pm.

DANCE

VARIETY FOLK CULTURE SHOW 420-
1757, 432-1792. **DAY 1:** Victoria School
of Performing Arts. 10210-108 Ave. Feb.
17, 7:30pm. TIX \$15, VIP ticket \$30. **DAY
2:** Chinatown Multicultural Centre, 9540-
102 Ave. Feb. 18, 2pm. TIX \$10, VIP ticket
\$30. Guangdong Chinese Music and Art
Ensemble (dance troupe from Guangdong,
China) perform (magicians, acrobats, contor-
tionist). Presented local Chinese Societies.
Proceeds go to the Edmonton Chinese
Garden Society Adv. tickets @ TIX on the
Square.

THEATRE

THE BIRTH OF ROCK 'N' ROLL Jubilations
Dinner Theatre, Upper Level, Phase III, WEM,

484-2424. Welcome back to the '50s. Attend
the grand opening of ROCN, the newest
radio station in town. Until Apr. 14.

BRITISH INVASION Mayfield Dinner
Theatre, 16615-109 Ave., 483-4051, 486-
7827. By B. Roberts and Will Marks. A tribute
to the British contribution to the world of pop-
ular music. Until Feb. 10. TIX \$39-\$74.

CHIMPROVI The New Varscona Theatre,
10329-83 Ave., 448-0695. Every Saturday at
11pm. Featuring Rapid Fire Theatre's top
improvisers.

CONTRAPTION 3rd floor, Edmonton
Centre, 463-4237, 420-1757. By Gordon
Pengilly. Presented by Jagged Edge Theatre.
Paul Merriam is fired after working at
Canadian Tire for 25 years. Until Feb. 9. TIX
\$8; \$4 Tue. Adv. tickets @ TIX on the Square.

DEEP SPACE KLEIN Celebrations Dinner
Theatre, The Oasis Entertainment Hotel,
13103 Fort Rd., 448-9339. It's 2075 and
Klein is running for election aboard his
orbital flagship the Deep Space Klein. Until
May 4.

DODO The Arts Barns, 10330-84 Ave., 448-
9000. Presented by Fringe Theatre
Adventures. A Fringe Theatre For Young
People Production. By Cathleen Rootsaert.
Dorothy ("Dodo"), a girl in search of self-
acceptance, wants desperately to fit in with
the cool kids in school. Feb. 15-24.

DOING LEONARD COHEN The Citadel,
Rice Theatre, 426-4811. Adapted by Blake
Brooker. Presented by One Yellow Rabbit. A
radical approach to Canadian poetry, an
unorthodox staging of Cohen's work. Feb. 9-
Mar. 17.

EROS AND THE ITCHY ANT New
Varscona Theatre, 10329, 83rd Ave., 420-
1757, 433-3399 (voice box 2). New roman-
tic comedy by Stewart Lemoine. Presented
by Teatro La Quindicina. A piano teacher
and a baker explore the possibilities of mutu-
al attraction with a little intervention from a
tart-tongued mezzo-soprano and the Greek
god of love (or someone who looks just like
him). Feb. 14-Mar. 2, Tue-Sat 8pm; Sat mat
2pm. TIX \$15, \$12 student/senior/equity @
TIX on the Square. Tue evenings and Sat
mat Pay-What-You-Can; Two-For-One Fri,
Feb. 15. Thu, Feb. 21 sold out.

KABOOM 2 Kaasa Theatre, Jubilee
Auditorium, 11455-87 Ave., 420-1757, 477-
5955. *Shape of a Girl* by Joan MacLeod.
Performed by Green Thumb Theatre. *Silent
Words* by Chris Dodd. *Jumpin' Jack* by Lyle
Victor Albert. Until Feb. 10, 8pm. TIX \$16
adult, \$13 student/senior @ TIX on the
Square.

A MEDIEVAL FEAST The Celtic Hall,
Goldfome, 10104-32 Ave., 430-3663. Dinner
theatre. An interactive event with music, the-
atre, Irish dancers and jugglers. Every second
Friday, 6:30pm doors. Feb. 15. TIX \$49.95.

PETER PAN John L. Haar Theatre, Grant
MacEwan College, Jasper Place Campus,
497-4470. Based on the play by James M.
Barrie. Feb. 8-16, 8pm; Matinee Sun, Feb.
10 and Feb. 16, 2pm. No show Mon, Feb.
11. TIX \$15 adult @ door; \$12 adult adv., \$9
student/senior @ door; \$7 student/senior
adv.

PRESENT LAUGHTER Citadel Shocher
Theatre, 9828-101A Ave., 426-4811. By
Noel Coward. Coward's autobiographical
comedy about celebrity and scandal. Until
Feb. 17. TIX \$33-\$67.

R & J Catalyst Theatre, 8529-103 St., 420-
1757, 488-9353. Presented by Kill Your
Television Theatre. Four actors with a couple
of risers, no costume changes, no props, Joe
Calarco's adaptation of Shakespeare's *Romeo
and Juliet*. Feb. 15-Mar. 2. Preview Feb 14.
Tue-Sun 8pm, Sat mat 2pm. TIX \$16, \$12
student/equity member; Two-For-One-
Tuesdays; Pay-What-You-Can Matinees; \$20
opening night @ TIX on the Square or @
door. One dollar of every ticket sold goes to
the Catalyst Theatre Renovation Fund.

THE ROVER Timms Centre for the Arts, U
of A, 112 St., 87 Ave., 492-2495. By Aphra
Behn. Presented by Studio Theatre.
Romantic comedy. Set during a carnival in a
17th century Spanish colony. Feb. 7-16,
8pm; Thu, Feb. 14, 12:30pm matinee. No
performance on Sun, Feb. 10. TIX \$8-20.

STAGE STRUCK Walterdale Playhouse,
10322-83 Ave., 433-4659. The Edmonton
Zone Amateur One-Act Festival. FRI, Feb. 8,
7pm; SAT, Feb. 9, 1pm and 7pm. TIX \$7
(single session); \$5 student/senior (single
session); \$18 adult weekend pass, \$12 stu-
dent/senior weekend pass.

THEATRESPORTS New Varscona Theatre,
10329-83 Ave., 448-0695. Every Friday @
11pm Rapid Fire Theatre features teams of
improvisers.

WORKING TITLES II: THE REVENGE
Second Playing Space, Timms Centre for the
Arts, U of A Campus, 466-5960. Feb. 12-16.
Festival of original works by student play-
wrights. Four one-act plays: *A Modern
Lazarus* by Catherine Francis, *In the
Doghouse* by Mark Stubbings, *Descent* by
Andrew Beattie, *La Cena* by Andrea Paolini.
Two staged play readings: *Sandalwood* and
Other Scents by Ken Ekberg, *Inconclusive* by
Ashley Jacobsen. Staged readings Feb. 15,
5:30pm, Feb. 16, 2pm. Reception Fri, Feb.
15, 6:30-7:30pm Free. TIX Festival ticket \$5
@ door (\$1 from ea ticket to the Student
Emergency Fund). Feb. 12-16, 8pm.

ROCKIE
HOROSCOPE

BY ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19): Simply having your Mars ruler in your sign qualifies you as a babe/hunk magnet. This year, you could easily avoid elaborate mating rituals just to make a Valentine's Day fantasy materialize. Ali you have to do is zero in on another Aries, a Sagittarius or—no surprise!—a Scorpio who can truly appreciate the purity of the passion being generated by the fiery trine between Mars in Aries and Pluto in Sag. But if other signs respond in kind, so much the better.

♉ TAURUS (Apr 20-May 20): You might get sidetracked by a surprising career move or sucked into an unusual group dynamic, but the intriguing possibilities offered by your Venus ruler's union with inventive Uranus will probably revolve around your love life. Intimate relationships sprout overnight when affection and experimentation are free to interact. A go-ahead signal from the Aquarius new moon is all the impetus you'll need. Venus slipping into watery Pisces in time for Valentine's Day emphasizes the Bull's artistic, not its adamant side.

♊ GEMINI (May 21-June 20): The prognosis for Valentine's Day: unusual. Since your Mercury ruler returns to Aquarius the day before the big day, you'll feel freer, looser and eager to rebel against tried-and-true traditions. No champagne and roses for you this year, my dear, and no sackcloth and ashes either. You'll undoubtedly come up with an original means of expressing your affection for the person who means the most to you. Saturn turning direct in Gemini could lend greater import to those feelings—seriously.

♊ CANCER (June 21-July 22): Sex and other people's money is the area of your chart demanding your undivided attention. While there may be competition from the work scene—bullying, fuming and infighting—the Moon Child is much more emotionally vested in what follows from the new moon/Chinese New Year/Mardi Gras celebrations. Venus, the sun, moon and Uranus meeting in revolution-ary Aquarius could send artists and lovers off in a new direction with a new companion and a new cause to rally 'round.

♊ LEO (July 23-Aug 22): Cupid's arrows go straight to the heart of the partner, ally or adversary currently occupying the category "significant other." Although the pulsating passion of Pluto in your house of risk and romance may tempt you with a lund but not unattractive alternative, Lions are inclined to choose whatever surprise your sun ruler is conjuring up for Valentine's Day. There's just too much planetary action in your Aquarius marriage house this week to slink off into the bush for a sexy, secretive tryst.

♊ VIRGO (Aug 23-Sept 22): Give yourself plenty of time to adjust to your Mercury ruler shifting gears. Don't assume you can simply pick up where you left off when it went retrograde on January 18. They may not have been plentiful or profitable, but things did happen in the interim. Besides, you're liable to head off in a new direction after Monday's new moon comes up with a fascinating variation on an assignment at work. A co-worker may also surprise you. Encouragement for romantic Virgins—the moon will be in your Pisces marriage house on Valentine's Day.

♊ LIBRA (Sept 23-Oct 22): The heavy-handed sales pitches for Valentine's Day gifts and celebrations could become a turn-off for true romantics such as lovable Librans. Don't let the merchandisers ruin what can easily turn out to be the romantic high point of the year. For the sign that is associated with peace and harmony, mid-February has rarely been this free from personal strife, or so filled with festive occasions. Adding to the amiable atmosphere is ardent Mars turning up the heat in your Aries house of partners.

♊ SCORPIO (Oct 23-Nov 21): Valentine's Day can be fun, but it ain't no Halloween. While love poems, liquor and lace may fit into the plans other signs have concocted, Scorpions can rely on the flames fueled by the extremely favourable trine between horny Mars and sexy Pluto, your co-ruling planets, to satisfy everybody's desires. However, with so much activity in your Aquarius home base raising the odds of an electrical meltdown, you'd be better off taking off for as long as you can pull it off.

♊ SAGITTARIUS (Nov 22-Dec 21): For some reason, Valentine's Day and its friendly, oddball Aquarian energy doesn't get the Centaur particularly amorous. However, this year, red-hot Mars in your fiery Aries house of romance is aiming to score with passionate Pluto in your own fire sign. Because the favourable trine aspect between the planets is so easy, so free of undercurrents and complications, you might not realize just how immense an object of desire you are. Feel free to fan those flames, but keep the small talk to a minimum.

♊ CAPRICORN (Dec 22-Jan 20): Wouldn't it be wonderful if this Valentine's Day, someone plucked a romantic tune on your heartstrings? While there's a strong musical presence emanating from Neptune's trine to your Saturn ruler, loving Venus is more concerned with price than with vice, a bit of spice and other nice things appropriate for February 14. The gifts exchanged will no doubt be unusual or artistic, but they're apt to express friendship more than a fundamental desire to be adored above all else. Ah, there's the rub.

♊ AQUARIUS (Jan 21-Feb 18): If you were still in second grade, you'd have more valentines than any of your classmates. As far as I can remember, even during the halcyon days of *Hair*, Aquarian popularity was never more pervasive. Why not accept the attention graciously, attempt to look your best and spring at least one surprise on your adoring public? The Aquarius new moon inaugurates a 12-month cycle of self-awareness and personal development, courtesy of Uranus, the "Awakener" in your sign. Happy rebirthday.

♊ PISCES (Feb 19-Mar 19): The upcoming Lenten season is right up the Fish's alley since purposeful self-sacrifice suits your occasionally high and holy stance just fine. But before you give up secret sins, be sure you take full advantage of the enormous freedom offered by the Aquarius new moon: make this Mardi Gras one for the books. Venus in Pisces can transform garden-variety idealism into an exquisitely painful martyrdom, especially in the pursuit of a romantic fantasy. Add a Pisces moon on Valentine's Day and you could be a goner. ♀

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; child under 4 free.

GRANT MACEWAN COLLEGE Millwoods Campus, 7319-29 Ave., 443-3460. FRI 22 (noon-8pm); SAT 23-SUN 24 (9am-5pm): Orchid Obsession: Orchid show and sale presented by The Orchid Society of Alberta. Plant and cut-flower displays, orchid art, orchid photography, seminars. TIX \$5, \$4 senior.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •Exhibit room public program: Each Sunday explore a new theme. TIX \$1.25 adult, \$1 youth/senior, \$.75 child, \$.375 family.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •CONNECTED VOICES: Celebrating the women of St. Albert. Until Mar. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •THE HEART OF EDMONTON: Until Feb. 24. THU 14 (7-10pm): Valentine's sweetheart stroll. \$25/couple.

ODYSSSEUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada PipeLines Gallery: Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open daily 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •SIX-TIES: Elliot Landy's Spirit of a Generation Dylan, The Band and Woodstock. Until Apr. 1. •Alice's Restaurant (The Museum Café), 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. Until Mar. 22. FRI 15: Patrick Gilmour. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and

under; \$30 family. TIX (until Apr. 1) week-days (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family. •492-2973. FRI 8 (7pm): The Canadian Institute of Ukrainian Studies, University of Alberta, and the National Film Board of Canada present *My Mother's Village* (documentary film). Followed by a discussion and reception with the award-winning filmmaker John Paskievich. TIX \$7 adult, \$5 student/child, child under 12 free @ door. Adv. tix @ the Ukrainian Book Store, (10215-97 St.). •SAT 9 (5:30pm door): Ducks Unlimited at the Provincial Museum. Speaker: Dr. Morley Barrett. TIX \$125 ea.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. SAT 16 (2pm): Origami, 8-12 yrs. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15 am): Little tales for little people, 3-5 yrs. Drop-in. Until Feb. 21. SAT 9 (2pm): Cupid's caper, 5-8 yrs. Pre-register.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. \$5 adult, \$3 senior/student, \$2 child 6-12, member and child under 6 free.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) Tory Building, U of A, Saskatchewan Dr., 454-8846. WED 13 (4:15pm-6pm): Discovery Group Series (for member children Grades 5-9): Steam Engines, Messy Rooms and the Fate of the Universe - explore the development of thermodynamics in the 1800s. Hosted by Lesley Cormack. Free for members. EABC Memberships available. Pre-register by Sun, Feb. 10.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Sat. activities ea. month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally twos. Until Feb. 21. •Every TUE (10:15am and 2pm): Pre-school fun time, 3-5 yrs. Until Feb. 19. Pre-register. SAT 9 (2pm): Calling all cupids, 4-10 yrs. pre-register. SAT 16 (2pm): Trooper and jazz to the rescue. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. WED 13 (10:15am and 2:15pm): Il était une fois. 3-5 yrs. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Until Feb. 20. Pre-register. •Every WED (1pm): Pre-school storytime, 3 yrs. Until Feb. 20. Pre-register. •Every TUE (10:15am): Baby laptime, 1-2 yrs. Until Feb. 19. Pre-register. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Until Feb. 21. Pre-register. •Every TUE (4-5pm): Play acting-Readers' Theatre workshop for kids, 10-12 yrs. Pre-register. SAT 9 (2pm): Very Valentine, 9-12 yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am): Now that I'm three storytime. Until Feb. 12. Pre-register. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Apr. 30. Drop-in. •Every WED (10:30-10:50am): Time for twos. Until Feb. 13. Pre-register. •Every MON (10:30-10:50am): Baby laptime. Crawling, birth-23 months. SAT 9 (10am-11am): Junior Stamp Club: The glue that binds us. SAT 16 (10:30am): Beast feast puppet show, 4-12 yrs.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15-10:45am); WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Feb. 13. Pre-register. SAT 9 (2pm): Crafty cupids, 5-12 yrs. Drop-in. SAT 16 (2pm): Chinese New Year, 5-12 yrs.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Until Feb. 19. Drop-in. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Feb. 20. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 9 (1-4pm): Art-Ventures for Kids: Lovely little magnets. \$2/child. TUE 12, THU 14: Parent and preschooler program: Good old goldfish. SAT 16 (1-4pm): Art-Ventures for Kids: Awesome adventures. \$2/child.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every THU (10:30am): Fun for ones, 12-24 months. Until Feb. 21. Pre-register. •Every FRI (10:30am): Totally twos. Until Feb. 22. Pre-register. SAT 9 (2pm): Silly Saturday, 5+ yrs. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register. SAT 9 (10-11am): Junior Stamp Club: The glue that binds us. SAT 9 (11am and 2pm): A Valentine for you.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Feb. 19. Pre-register. SAT 9 (2pm): Gung hay fat choy, 5-12 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Feb. 12. Pre-register. •Every FRI (10:30am): Time for twos. Until Feb. 15. Pre-register. TUE 12 (10:30am): Valentine puppet play, 3-12 yrs. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Bedtime tales. Until Feb. 27. •Every WED (2:30pm); WED (10:30am): Pre-school storytime, 3-5 yrs. Until Feb. 25. Pre-register. •Every TUE (10:15am): Baby laptime, 1-2 yrs. Pre-register. Until Feb. 26. •Every MON (10:30am): I am three. Until Feb. 25. •Every TUE (11:15am); THU (10:30am): Time for twos. Until Feb. 28. Pre-register. SAT 9 (2:30pm): Heart of the dragon.

LECTURES/MEETINGS

CALDER LIBRARY 12522-132 Ave., 414-

5656. •Every TUE (6:30pm): Living with loss. Pre-register. Until Feb. 26.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. WED 13 (6:30-7:30pm): Meditation presented by Karen Rose Chambers.

CENTRAL LIONS SENIOR CENTRE 111 Ave., 113 St., 477-7761. MON 11 (7pm): Canada for Canadians. Discussion presented by Paul Hellyer's Canadian Action Party. Free.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. Monthly reflexology information clinics. Experience a foot reflexology session. Learn how to relax, release tension, and recharge to get the most out of life.

DANCE EXPRESSIONZ Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 288-5575. THU 14 (7pm): Lecture and slide presentation by Kim Adams on public art. Presented by MADE in Edmonton. Admission \$7, \$4 member.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 474-6058. THU 7 (Noon-1pm): The Lunch Hour Talk: Worker's Co-operatives? The Multicultural Health Brokers Experience with Yvonne Chiu and Lucinda Ortiz-Marquez. Free.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until April 26. Drop-in.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Saturday Tai Chi. Pre-register.

NEWMAN THEOLOGICAL COLLEGE 15611 St. Albert Trail, 447-2993, ext. 258. SAT 9 (7pm): Leap in Lent: Square dancing for beginners.

N'ORATORS TOASTMASTERS CLUB NE, 474-6001. •Every THU evening overcome your fears of public speaking.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (w. door), 426-4620. FRI 8 (6:45-8:30am): Speaker Wendy Wheeler presents *Think Looks Don't Matter? Think Again*. \$2. FRI 15 (6:45-8:30am): Casual Friday, extended networking time. \$2.

QUEEN ALEXANDRA HALL 10425 University Ave., 471-5295. SAT 9 (1pm door): Rock With the Animals. TIX \$3 adv., \$5 @ door. •988-2713. SUN 10 (5:30-7pm): Vegetarians of Alberta monthly potluck. TIX \$2 member, \$3 non-member.

SHAW CONFERENCE CENTRE 9797 Jasper Ave., 451-8000. SAT 9 (7pm): Mr. Prainnath (survivor of the collapse of World Trade Centre). Question and answer period. TIX \$5 ea, \$8 @ door. Adv. tickets @ TicketMaster, Blessings Christian Marketplace, Central Baptist Church. Proceeds to Samaritan's Purse - Project Afghanistan Relief.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. SAT 16 (2pm): Brain booster memory building. Pre-register.

UNIVERSITY OF ALBERTA • COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •SPANISH LANGUAGE CAFÉ Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner-adv. students of Spanish, opportunity to practice conversational skills. •UNIVERSITY OF ALBERTA MUSEUMS, Rm. 2-20, Fine Arts Building. SUN 10 (1-3pm): De-constructing Barbie. •U OF A PHILOSOPHERS' CAFÉ The Dish, 12417 Stony Plain Rd., 492-0443.

SAT 9 (2-3:30pm): Health care reform and your health: What are the issues? What are the solutions? Guest: Timothy Caulfield; Moderator: Bernard Linsky.

WASKAHEGAN TRAIL ASSOCIATION Bonnie Doon Recycle, W Bonnie Doon Mall, 85 St., 85 Ave., 455-7862. SUN 10 (10am): Free guided cross country ski (approx. 10 km) Miquelon Park. Bring lunch and beverage.

WESTWOOD UNITARIAN CONGREGATION 11135-65 Ave., 492-8558. SAT 9 (4-6pm): Health Care Study Circles Part 2 presented by the Friends of the Parkland Institute. Everyone welcome.

LITERARY EVENTS

AUDREY'S BOOKS Jasper Ave., 107 St. TH 7 (7:30pm): Robert Kroetsch reading from *The Hornbooks of Rita K.*

NEWMAN THEOLOGICAL COLLEGE 15611 St. Albert Trail, 447-2993, ext. 258. FRI 8 (4pm): Book launch of *Contemplation and Incarnation: The Theology of Marie-Dominique Chenu* by Dr. Christophe Potworowski.

ORLANDO BOOKS 10123 Whyte Ave., 432-7633. FRI 15 (7:30pm): Launch of *The Last Six Minutes of Elvis*, a new book of poetry by Kirk Miles.

THE SAVOY 10401-82 Ave. THU 7 (8pm): Gala book launch of Deborah Hurford's *Running Through the Devil's Club*.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-1888. THU 14 (10am-12pm): Talking book club. \$2.

STEEPS THE URBAN TEAHOUSE 12411 Stony Plain Rd. SAT 16 (7pm): The 124th Street Fiction Series: Readings by local writers: Chris Allen, Tani Baskett, Tina Dmytryshyn, Gail Sobat.

LIVE COMEDY

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

POLISH HALL 10960-104 St. FRI 8: Comedy show and dance party: Featuring Rawley, Ronnie Edwards, Kenny Robinson (comedians); DJ Whoo Kid and Genie (female soul band).

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. TIX \$3.

SPECIAL EVENTS

CANADIAN BURN FOUNDATION AND THE FIREFIGHTERS BURN TREATMENT SOCIETY Sawmill Banquet Centre, 3840-76 Ave., 448-9025. SAT 9: Evening of enchantment: Dinner, dance and silent auction. TIX \$40 ea.

EDMONTON SCOTTISH SOCIETY Ellerslie, 3105-101 St. FRI 15: Memory lane Valentine dance: DJ Mike Taylor. \$5.

GRANT MACEWAN COLLEGE 10700-104 Ave., 412-9582. SAT 9 (8:30am-5pm): Kindness to Colleagues Conference.

HAWRELAK PARK SAT 16: Edmonton's Winter Triathlon and Silver Skate Festival. Proceeds from this event go to the Children's Ability Fund.

OUTDOOR ADVENTURE SHOW Northlands Park, 7300-116 Ave. FRI 8 (4-9pm), SAT 9 (10am-7pm), SUN 10 (10am-5pm): Outdoor sports and travel marketplace. TIX \$8 adult, \$6 youth (10-18 yrs).

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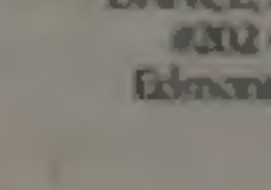
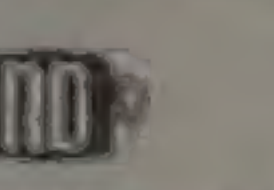
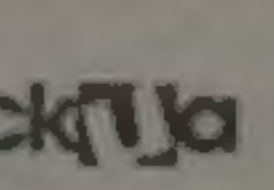
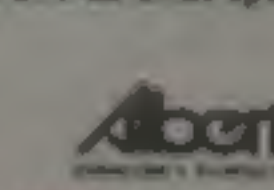
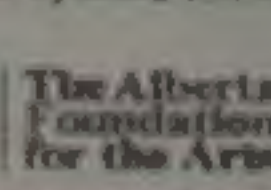
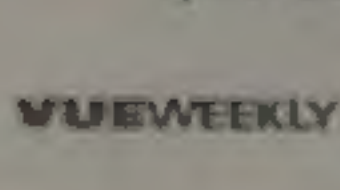
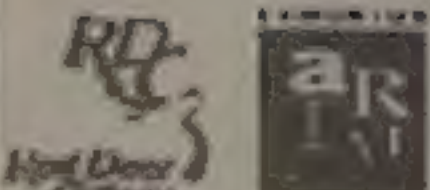
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Volunteers needed:
Western Guide Dog Foundation is searching for foster homes to help raise and begin the training of eight guide dog puppies.

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Theatre Squared is seeking volunteer youth
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The Alberta Society of Artists is currently taking applications for full membership. Open to all artists residing in Alberta. **Deadline March 1.** Ph 426-0072 for application form and details. Leave your name, address, phone number.

Actors and actresses urgently needed for film and TV work. Call 435-0495.

APPLY NOW! The Works Visual Arts Festival seeks artists, artisans, craftspersons, performance artists and restaurant vendors. Festival (June 21-July 3, 2002). www.theworks.ab.ca, Ph (780) 426-2122. **Deadlines:** Mar. 22 and Mar. 27.

"Good-bye Blue Sky", a shocking tribute to Sep 11. Can be seen at the Paris Market, Sat-Sun 10am-5pm (Strangely artistic).

NeXtFest is accepting proposal submissions from young emerging artists of all disciplines.
Deadline: Feb. 22. Call Steve Pirot at 453-244 for info or e-m next_fest@yahoo.ca

**Call for submissions by Arts à la Carte for a
exhibit at Red Deer and District Museum
Deadline Apr. 1. Info: Glynis 342-5582.**

Submissions are being accepted for 2D and 3D work at Generations Gallery and Gallery Dining Room (2D work only) Stony Plain, Ph: Linda Stanier (780) 963-2777 for info.

Artists - 1 live/work studio 850 sq.ft. available Feb. 1 in ArtsHub, an artists' community in downtown Edmonton. ph 488-2331.

Edmonton Musical Theatre Auditions for "On The Wings of a Dream" Sat. Feb. 23, 11am-3pm. EM studios, Lower Fl., Wilbeck Building, 10835-12 St. Ph Steffni Ault 475-8053 for info, or to book an audition.

3D cartoon project seeks pencil artist for character and storyboard sketches. RaVeN 445-8754 Anibus 722-3238.

Theatre Squared is holding auditions for the 10th **Carnival of Shrieking Youth**. Mar. 1, 7-9pm; Mar. 6-9pm. Arts Barns Classroom (10330-84 Ave.) e-theatresquared@powersunfr.com. Ph 499-1271

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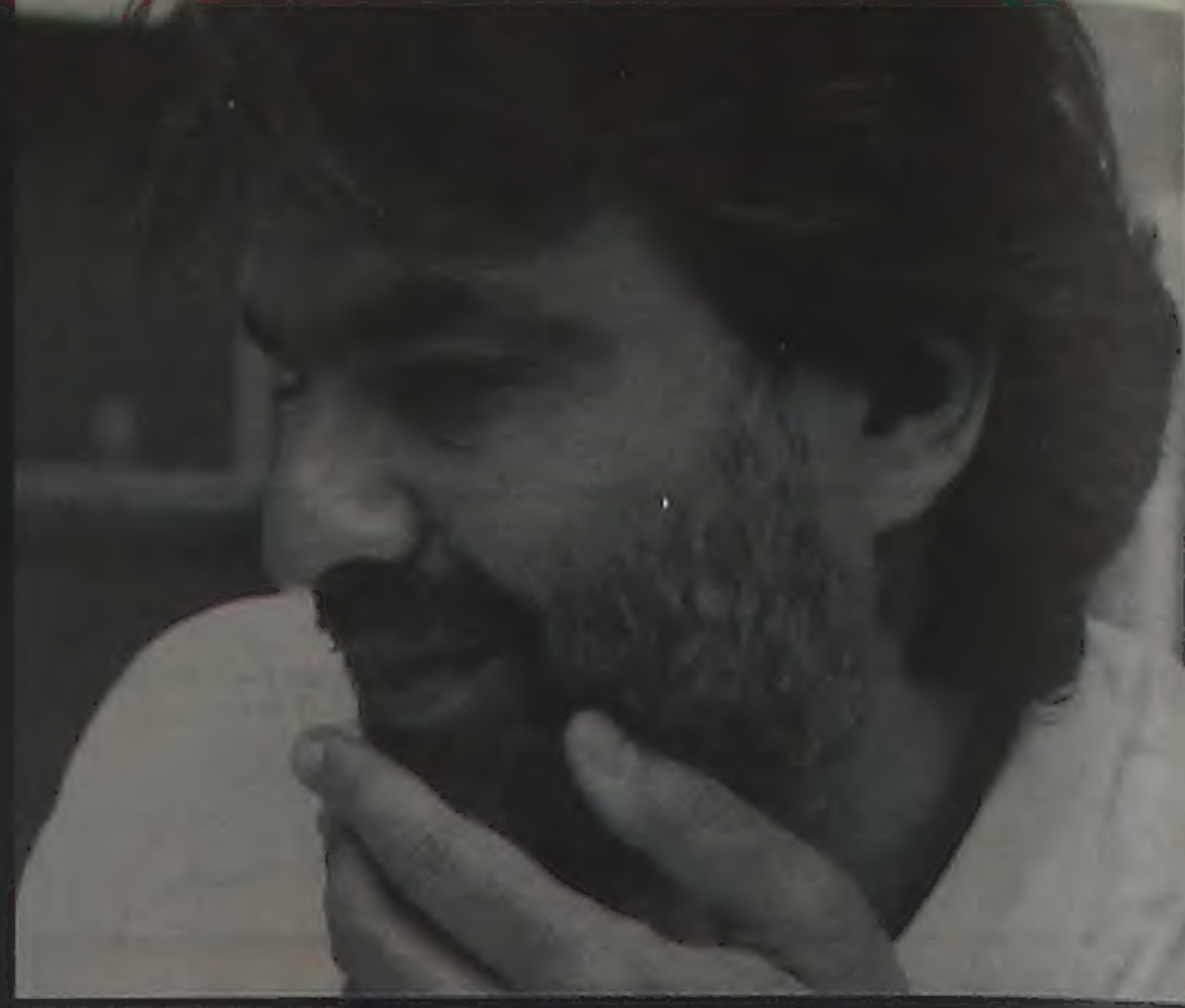
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